SCHOOL ORCHESTRAS

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PUBLIC SCHOOL ORCHESTRAS AND BANDS

BY

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DEDICATED TO THE MEMORY OF

MY DEAR MOTHER.

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PREFACE

Since the introduction of music into the public schools some forty odd years ago, it has gained recognition, and a position of prominence in the field of education. As the realization of its importance increased, its activities have been expanded correspondingly and now include instrumental music. To assist those who are interested in this phase of educational activity and instruction, this volume is offered, with the hope that all who read its pages may find therein some practical suggestions.

As there are numerous text-books available for those teachers who are professionally well equipped, the teacher who has no knowledge of instrumental music needs assistance, and the particular aim of this book is to meet that need.

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INTRODUCTION

A Few Opinions on Music

"The place which music now holds in school programs is far too small. By many teachers and educational administrators music and drawing are still regarded as fads or trivial accomplishments not worthy to rank as substantial educational material; whereas, they are important features in the outfit of every human being who means to be cultivated, efficient, and rationally happy."

Charles W. Eliot,
President Emeritus,
Harvard University.

"You ask me if music is a human essential. To the Eskimo or South Sea Islander, no. To the American, Frenchman, Englishman, Italian, yes. Mere existence demands nothing but food, drink, clothing, and shelter. But, when you attempt to raise existence to a higher plane, you have to nourish the brain as well as the body. I don't think there is any sane person who would say that books are unessential to the maintenance of our civilization in America. Yet after its school days, probably less than one-fourth of our population reads with serious purpose. Music is more essential than literature for the very simple reason that music is capable of releasing in practically every human mind enlightening and

ennobling thoughts that literature evokes in only the most erudite minds."

THOMAS A. EDISON
—From *The Etude.*

"The aim of the teacher of fine arts is almost equally clear. If he gives instruction in painting, singing, or playing an instrument, it is plain that the instructor must guide, but the student must perform; that no matter how much the master may know of the theory of the art, that knowledge will have meaning for the student and can be imparted to him only in connection with his own doing; that all formal lessons, such as learning to read the score, finger exercises, the manipulation of the stops, the tuning of the instrument, etc., are but necessary parts of a larger process and without significance by themselves.

The skill which is sought is habit, and not a habit in general, but a particular doing conditioned by its own particular body of sensory elements. This habit will not come as a by-product of general aimless familiarity with an instrument, but only by day-by-day striving to master its use. —Education has much to learn from those who train themselves consciously to a marked degree of skill.

They are not confused by obscurity of purpose, there is little delusion among them as to what the teacher must do and what the pupil, they do not make the error of assuming that the best way to learn to play the piano is to begin with the violin. The relation of theory to practice is fairly plain to them, and there is but little mistaking of the procedure of habit-forming or of the place and function of interest in learning. They do not

split the sensory-motor arc by saying that the purpose of instruction is to acquire methods of working with one subject matter in order to apply them to another. With them every subject matter calls for its own series of reactions, and every series of motor activities is called forth by its own unique perceptual series.

What kind of knowledge of music does anyone possess who has only a general and no particular knowledge of it? And what kind of an athlete is he who has a general knowledge of athletics but no particular form of athletic skill?

The general has grown out of the particular and cannot exist apart from it. A general training is either a combination of several particular forms of training such as would enable a musician to play upon several different instruments, or an athlete to contest in several different kinds of athletic events, or it is such a nondescript and puerile knowledge about these fields as to be synonymous merely with a vague acquaintance with them—To know anything without being able to do it is to know it poorly.—All knowledge is preconditioned by a doing on the part of the learner.

One's knowledge grows in proportion to one's doing.

"It is experience which makes the days of men proceed according to art, and inexperience according to chance; and different persons in different ways are proficient in different arts." —(From *What is Education*, by Ernest Carroll Moore, sometime Professor of Education, Harvard University).

The foregoing statements prove conclusively that the study of music has a place in education;

it has a place in the life of the child; it has a place in the life of the man. Its "experience" must be gained in childhood that it may "proceed according to art" in manhood. The technique of an instrument or the series of motor activities which produce ability to "do" must be learned in youth by "doing," and that "doing" must become a "habit" by daily practice until in manhood it develops "skill." "Skill in doing" is the chief concern of education, as one's knowledge is measured not by his "appreciation of" but by his "ability to do" founded upon actual "experience."

Public School Orchestras and Bands

CHAPTER I

Importance of Instrumental Instruction

STUDY OF MUSIC

No study included in the curriculum of either grade or high schools has so much general educational value as the study of music. Theory about the subject immediately becomes practice in the subject. Learning how to do is followed by the doing of that which the pupil would learn. The practice of doing must become a daily habit. A daily habit of practice compels concentration. Concentration is that power by which and through which all the great achievements that mark the progress of art and science have been accomplished. The reading of music notation requires a greater degree of combined speed and accuracy than is necessary in almost any other vocation.

Especially is accuracy of vision necessary in reading instrumental music: in piano music, when two staves must be read; in organ music, when three staves must be included in the range of vision, and in the last and final stage of score-reading, when at least fourteen staves with a notation as complex and difficult as Greek covering the entire page must be visualized at once.

Valuable as is the training of the eye growing out of the study of music, the greatest power of minute discrimination resulting from this study is probably conceded to the ear. No amount of theory about tone, such as is given in physics, can ever train the ear to make fine tonal distinctions, but experience as a performer on some musical instrument develops keen power of tone discrimination.

WHY INSTRUCTION IN MUSIC SHOULD BE GIVEN IN EVERY SCHOOL SYSTEM IN THE UNITED STATES

Music appeals to all normal children and the majority of children are normal. They have a right therefore to instruction in music, and should be offered an opportunity to learn to play instruments and the time is never more propitious than when they are students in the elementary schools. If the schools are to educate (and it is agreed that that is their prime function), they should educate for an avocation as well as a vocation.

A child has just as much right to devote some time to the study of a subject which he may enjoy during his leisure time, as he has to devote the major portion of his time in school to mastering subjects that have only a monetary valuation, and are used solely as a means of livelihood.

A large number of persons besides those who are studio teachers, are engaged in music as a business. Players in symphony orchestras receive from forty-five to one hundred dollars a week according to their ability or the responsibility of the position. Thirty to forty-five dollars a week is an average rate for playing in theatre, café, or hotel orchestra. Contractors for engagements and leaders of movie orchestras are

paid larger salaries according to the size of the orchestra they lead, the responsibility of the engagement, and the hours of service rendered. One hundred dollars a week is a small salary for competent leaders.

It must be conceded that the school supported by the people is the natural source of all instruction and is the one logical place where all study should receive its first impetus and its first inspiration.

In every building there are rooms in which instrumental lessons may be given. If a class room is not available, it is usually possible to find some extra room in the building or unused place in the auditorium which may be utilized for teaching purposes.

RIGHT OF EVERY PUPIL TO FREE INSTRUCTION IN MUSIC

Many persons look upon music and the ability to play an instrument as an accomplishment, perhaps, but not as an educational asset. It is both, whether or no the child who studies music becomes a professional musician and devotes his entire attention to the subject.

Many children enjoy only music that is ready-made, mechanical players or the records of band and orchestra music; others covet the pleasure of making music and participating in its performance. It often happens that the children whose parents can well afford to furnish them with the best instruction available are not musically inclined nor at all disposed to exert themselves to learn anything that can be purchased already made. The very fact that parents provide so many unnecessary time-wasting pleasures for young people tends to destroy any incentive

on their part either to work or to study if they can possibly evade any such ordeal.

On the other hand, children whose parents cannot afford to give them a musical education often yearn for such instruction. Their very craving for such training is an indication that they possess the first essential and natural requisite for achievement in any line of education and that is, the "disposition to learn" on the part of the student. As these conditions exist in every community, it is imperative that those pupils who wish to study instrumental music should have the opportunity.

The children who have few advantages offered to them as additional accomplishments to their education because of insufficient resources at home to procure such instruction, have reason to be given equal advantage with the more fortunate children; and these advantages should come from the public schools where instruction in all subjects is offered to all students alike at public expense.

INSTRUCTION SHOULD BEGIN IN THE PUBLIC SCHOOLS

Under the free-instruction plan, the schools discover latent talent and thus create a demand for music instruction, as they have an opportunity to reach children who otherwise would not be encouraged to take up the study of music. It has been proved in many cases that have come under the observation of the author, that pupils who have had all of their preliminary instruction in the schools, and passed through the stages of development which are always more or less irksome to both student and teacher, have made such consistent progress in the study that parents, convinced of their serious interest have

both purchased better instruments and placed the children with private teachers for further training.

The schools then should undertake the task of developing latent talent, of arousing the pupil to activity, of preparing him to carry on his education with the expert teacher. The student should go from the schools well grounded in technique, able to read music readily and prepared for the more advanced training that the special teacher is equipped to give.

THE DELUSION OF FOREIGN TRAINING

The United States has long been infested with a mania for imported things. Merchants say that the public demands and will buy inferior articles if it is assured that they are imported. This mania has shown itself in the number of students who have "gone abroad" each year to secure the foreign stamp on their musical education. It has manifested itself also in the number of foreign musicians who have been imported to fill positions in our leading symphony orchestras. There is in this case some reason for the mania. The supply of expert or even experienced players at home has not equaled the demand, and the necessary players have had to be imported to complete the instrumentation of full orchestras.

The American public is largely responsible for this lack of native performers. It may be a lack of information in regard to the unusual instruments of the orchestra, or it may be ignorance plus indifference concerning these instruments. In any event little encouragement has ever been given here to the study of the unusual instruments.

The American public is a melody-loving public. When parents purchase instruments for their

children, they buy those instruments on which the melody parts are played, the piano, violin, cornet, trombone, clarinet and, quite recently, the saxophone. So long as the solo instruments continue to receive all the patronage in America just so long will it be necessary to import players from those nations and countries that know the importance of the harmony instruments as well as of the unusual solo instruments.

A close inspection of the personnel of any or all of the symphony orchestras of the United States, numbering about thirty, will disclose the startling fact that almost 90% are foreigners. With very few exceptions, the conductors, too, are of foreign birth and training. We Americans demand that the imported stamp must be visible in the name, appearance and nationality before we give our approval. During the recent war many disclosures proved conclusively that these foreigners were "among us" but not "of us." Almost every prominent symphony orchestra dismissed from its ranks from one to fifteen players who were "foreign" to our ideals and aims. The conductorship of two of the most important American orchestras was occupied by alien enemies, hyphenated to the superlative, and even proved beyond question to be acting as enemy agents. These musicians had to be imported because we had failed to develop in our own country enough proficient and capable players to meet our musical growth.

In view of these facts, it is high time that the citizens of the United States and the school authorities in particular, should assume the responsibility of developing proficient players among our own people. We Americans are as intelli-

gent, as keen, as accomplished as the German, the Italian, the Frenchman. But are we as musical?

When will American singers and players be provided in sufficient numbers to furnish opera and symphony for the "music-lovers" at reasonable prices? When will good music be the property of the "people" instead of the "pet" of the wealthy few? When will good music be performed in all communities instead of in a few large cities? When shall we begin to develop good music among our own people? When shall we be able to acclaim America as a musical nation?

RECOGNITION OF OUR OWN ABILITY

In science, commerce, invention, money, brains and brawn we lead the world, but in art and artists we assume that nothing is good unless it is imported. We lack confidence in our own ability. If great musicianship is lacking in America as some music critics aver, it is only because we have failed to develop it. The talent is here, the acumen and ability to assimilate instruction are here, but it cannot thrive unless we as a nation pay more attention to its development, by recognizing musicians who are worthy, by encouraging those who are talented, and by assisting those who lack funds to pursue their studies.

Parents do not know of the importance of the viola, the 'cello, flute, French horn, oboe, bassoon, string bass or drums. Unless the schools assume the responsibility of acquainting the pupils with these instruments, of furnishing free instruction and permitting free use of such instruments as the parents will not buy, we can never expect to

find our way out of our present musical dilemma; we can never blaze the way to America's eminence in music, and can never expect to assume the lead in art as we do in commerce unless we develop, not only our talented pupils, but also bring within the reach of every child some fundamental knowledge of music and active participation in the performance of both vocal and instrumental music.

WELCOME FOR FOREIGN-BORN TEACHERS

By no means should a musician be discredited merely because he is foreign-born. Excellent musicians of all kinds have come to America to become Americans and it is no longer necessary for our students to go "abroad." Encourage the slogan, "Stay at home and study." However, the private teachers in America are charging such prohibitive prices for instruction and the conservatories have become such "dividend-seeking" institutions that a musical education in America is only possible for those whose income is generous. For this reason alone, instruction in vocal, instrumental and piano music should be offered free in the elementary schools and continued in the high schools with the addition of harmony, history and ensemble playing, or the meagre musical education now existing will lapse into permanent decay. The schools should be manned with expert teachers and steps be taken to establish a National Conservatory of Music, a conservatory supported by the Government, with all instruction free to all qualified high school graduates.

The American is not frivolous, but he likes to be amused. Having no avocation to occupy his

leisure time, he wastes many valuable hours that could be spent in a more profitable manner if he only had some fine diversion as a relaxation from strenuosity. The advent of cheap amusement is a poor substitute for the fireside companionship of former days. Music in the home has taken its place among the things "we talk about," which existed in the "good old days." If either the father or mother have had musical training in their youth, the children almost invariably are given musical instruction of some kind. Our progress as a musical nation must depend upon securing the interest and co-operation of the parents.

It will again be the duty of the schools to see that the present generation takes music into the home by instructing the children now in school. We must become a nation that encourages and fosters music in the home; we must not be lacking in appreciation of this art nor in supplying proficient performers with the ability to produce it.

There is need for more music and more musical activities that will give the amateur some opportunity to make music for himself. There is altogether too much music by "others" and not enough that "is made by us." Subscribers to symphony concert series pay a good price for their tickets and imagine that they are deriving the most pleasure in listening to the concert, while in reality the players, though working and receiving compensation for their services derive infinitely more pleasure from the "joy of participation in the concert," than comes to those who have no ability except to "pay and listen."

NEED FOR TRAINED PLAYERS WHO ARE GOOD PERFORMERS WITH ROUTINE EXPERIENCE

In the town band, the army and navy bands and even in the symphony orchestras of the large cities the demand for experienced players is urgent. No matter how well a man may play an instrument, he must have had the routine and the experience of playing with others, before he is of value in a musical organization. As this routine must be acquired before the player can be admitted to a trained organization, it is essentially the province and duty of every school system in the United States to establish a music department in each high school wherein the opportunity to gain this orchestral and band routine, under expert teachers, is offered to the student while he is yet pursuing his other academic studies.

The schools will never do greater service for young people than by instructing them in the discipline and routine of ensemble playing during both the early and mature years of their school life. While receiving this training, the students are deriving a benefit as well as a pleasure from it and are moreover able to afford pleasure and entertainment to others. It is through such daily drill that the pupil develops into an individual who is a perfect unit in a group. Social service becomes a daily habit through practical experience in group solidarity that finds its most perfect exemplification in the orchestral ensemble.

There is no substitute for military training which will achieve the same results in as effective a manner, as the rehearsal of a band or an orchestra under a competent leader. A good band can hold the attention of a group of husky boys for an hour at a time, and through this attention

generate a spontaneous interest in the subject at hand without the need of artificial stimulation.

NECESSITY FOR BEGINNING STUDY

If you question a man who has arrived at maturity as to his attitude toward music, you will frequently receive such replies as these: "I do not play at all, but I wish that I could, for I enjoy music very much. I had an opportunity to study music when I was young, but I didn't like to practise, as I was too busy playing ball and having a good time. Now I wish that my parents had made me stick to it, for I want to play and am too old to begin now." So often have these rejoinders or others of similar tenor been received by the author, that the feasibility of keeping a boy "at it" is worthy of consideration.

These factors must be considered and considered dispassionately too, in planning consistent procedure in view of the opinion of so large a majority of men who want music later in life. The large majority of "boy" are now too busy "playing ball" to devote any time to "wearisome practice" unless they are urged to do so by a strong hand at home or by an interest away from home. In the experience of the author, no individual who has had musical instruction in his younger days has ever expressed a regret that he had learned to play. Many persons do not now keep up their practice; many who have learned how to play do not now continue this activity either from force of home duties or for "business reasons." None, however, have ever deplored their musical training; none have retained an antipathy toward the subject. It is seemingly a correct assumption then that parents are justified in requiring children to con-

tinue their study and practice of music although they may rebel at having to forego some play.

Could one secure information from the large group of performing solo artists now before the public, as to the real force which finally made them "great among the greatest," in almost every instance, the answer would be either the mother or the father. If the great artists are mostly foreigners, it is probably due to the difference of authority in the home.

The father and mother are supreme in the foreign home and the children are supreme in the American home. If an American child does "not want to do" anything that requires "work," he simply outwits his parents. In the foreign home the child knows that the parents' word is law and that he is to study his music, and not only to learn it well but to excel, and excel early in life. The American children are fully ten years behind the foreign children of the same age in their musical ability. True, it may be that the foreign children leave school early and devote their attention to the one subject, but even in so doing, they somehow acquire a good education either from association or by co-ordination of ideas and habits established through hours of practice and forced concentration.

America will have to devise some scheme by which she can interest the children in music earlier in life; by which she can see that they master the difficulties of technique, the mysteries of harmony and the facts of history, at a much faster pace than they are now mastering them or have done in the past, or she will still have to look to the "Old Country" for both her artists and her performers. The American is almost old enough

to be buried before he has acquired sufficient musical technique, training, and "atmosphere" to be included among those who "have arrived."

This can be accomplished only by a realization on the part of the parents of the importance of their responsibility. Children should be taught, directed, and told what to do, and be made to do it. A strong hand is needed at home. Young America has been allowed to "grow up" and not to be "raised." The training camps were an example of efficiency in training persons to do things well and quickly. No questions were asked. Men did as they were told. They learned in doing. The Government has demonstrated to both parents and school systems that "intensified training" can be made to produce results. Wherever there is authority, there is discipline, and therefrom come results.

Every parent has the welfare of his children at heart. Future ability of any kind demands a sacrifice at the time the student is learning. No normal boy of his own volition ever preferred practice to play. No individual likes "exercises"; yet exercises, uninteresting at best, must be used to develop the stubborn muscles and to attain facility in technique. It is remarkable how quickly children learn even with the slip-shod practice that most of them do. Those pupils who make the most rapid and consistent progress are those whose parents insist upon a daily period of practice. Home supervision of study in any line is of prime importance. Fortunate is the boy or girl whose parents are strict enough to establish habits of practice, even against the child's natural disinclination to do any work. The large number of "study-slackers" in the schools is due to slack

control at home, a lack of interest in what the child is doing, and a more frequent lamentable desire on the part of the parents to permit the children to have "an easier time than they did."

The future of music in the United States must look for more co-operation on the part of parents in directing, maintaining, and establishing the habit of practice, so that the child may "grow in grace and strength." He will later realize that while the parental supervision of his practice may at times have seemed to be very strict, yet the power and ability attained in later years are of more value than the lost play which he really did not lose, but only missed. If the parents are too busy with the affairs of the world to supervise their children's practice (as happens in too many instances), it must devolve upon the schools to assume the responsibility of parents and to secure a certain amount of practice each day by making the lesson period a period of practice as well as of new instruction.

CHAPTER II

Preparation of Teachers

TEACHER SHOULD PLAY AN ORCHESTRAL INSTRUMENT

To secure the best results from instrumental instruction in music in the schools, the teacher in charge of such instruction should be able to play some instrument, preferably the violin. Some very creditable playing has been done by school orchestras where the teacher in charge plays only the piano. These cases, however, are more often the exception than the rule.

A teacher can direct a group of professional players and produce, in a few rehearsals, very satisfactory results. This same teacher, however, finds that the problem of securing satisfactory results from an orchestra in a high school presents difficulties which cannot be overcome so easily. All the players are young and inexperienced. They do not make mistakes intentionally, but they do not know and must be taught. It takes a capable teacher to make ensemble players out of amateurs. This is the test of the teacher. If he knows how compositions should be played, how to strengthen the weak players, how to unify the playing of the harmonic instruments and how to secure accurate playing of secondary parts usually so neglected by amateur performers, he is a gifted leader of young people.

Children can play with musicianly finish and feeling; they can play good music requiring technical skill and execution; they can respond

to suggestion as quickly as older persons. Their playing, style, interpretation, tempo, and tone reflect the ideal and the standard that the leader imposes upon and demands of them. Besides, pupils are easily led, and if they secure a fairly good playing ability, they are ready and anxious to acquire more command of the instrument. Children are naturally curious, and an instrument is a curiosity. The mastery of the many keys is an innovation in which the interest of the pupil never lags. Such mastery is even interesting to a teacher and familiarity with the various instruments of the orchestra "never breeds contempt."

A KNOWLEDGE OF ONE INSTRUMENT OF EACH GROUP IS VALUABLE TO THE TEACHER

While it is quite unusual to find a teacher who can play all of the instruments of the orchestra, it is easy for a teacher who can play one instrument of each group to learn the technique of the other instruments sufficiently well to correct faulty fingering and to guide the pupils in the proper mechanical manipulation of all the instruments. Moreover, if a teacher knows the fingering of all the instruments and can play even a little on each instrument, he can start and continue the instruction of the pupil until he is ready and able to secure a special teacher to pursue his studies to a more advanced state of perfection.

This ability of the teacher is his greatest asset. So many pupils know nothing at all of the 'cello, viola and string bass, or the oboe, bassoon, and French horn, that, if they can be taught in the schools how to play these instruments, it is possible to recruit players for all the instruments needed in the orchestra. The teacher so prepared

will produce the most satisfactory results, and any teacher who is really interested in the problem of developing good instrumental music in the school will take it upon himself to learn how to play all of the instruments. His own musicianship will be greatly improved, his insight into the complexity of the mechanical side of orchestral technique will be greatly illuminated, and his value as a teacher will be doubled.

Experts will laugh at the foregoing assertions and claim that such ability is an impossibility. Experience proves, however, that with such equipment a teacher can interest pupils in the unusual instruments of the orchestra and can give them a start that they would probably never otherwise acquire. This fact alone proves the feasibility of the plan and makes the results worthy of attainment. Twelve such teachers are employed in the Oakland Schools.

CHAPTER III

How to Organize Instrumental Instruction

IN ELEMENTARY SCHOOLS

In organizing instrumental instruction in either the elementary or the high school, the special supervisor must conduct the work, besides his regular duties as supervisor in the grades or high school, or both. If he has some playing ability upon one instrument of the orchestral group, the results will be more satisfactory. Let a beginning be made, however, to demonstrate the possibilities of instrumental music.

With the consent of the principal, canvass each school from the third grade up, visiting each room. Explain the organization of the orchestra; name the instruments that can be used; tell of the advantages to be derived from learning to play together; describe the usefulness of an orchestra in the school; make all boys and girls who already play an instrument eligible for membership. Secure from each pupil the following information on a card.

(1) Name.....

(2) Address.....

(3) What instrument do you play?.....

(4) Have studied how long?.....

Ask the pupils who already play, and those who would like to learn to play an instrument, to request their parents to come with them to meet

with you and the principal the following evening in the school building.

Explain to the parents the plan of the orchestra, the necessity of daily practice, the prompt and regular attendance required at rehearsals, the advantage to the pupil of learning to play instruments like the 'cello, bass, flute, clarinet, horn, trombone, drums, oboe and bassoon, and the possibility and process of transferring from one instrument to another.

State your plan concisely, talk to the point. Get a thorough understanding established between the parents and yourself in the presence of the pupils about the necessity of daily practice, and conclude your meeting by announcing the time of the first rehearsal when all pupils must bring their instruments.

At least five different instruments besides the piano should be represented among the instruments offered by the pupils, to form the nucleus of an orchestra. Some cities assign a special instrumental teacher to each school that has such a nucleus to offer, and this concession usually spurs those schools that have only violins or an insufficient number of different instruments into action to secure the assistance of a special teacher. Assign temporarily, judging from the number of years of study reported on the cards, the advanced violin players to first violin part and the less advanced players to the second violin. As most of the second violin parts require double stopping or two tones to be played at the same time, let the pupil seated on the outside play the upper notes, and the one on the inside, the lower notes. This will make the intonation more

nearly perfect and the reading and playing less difficult for the pupil.

You will have many more pianists than you need. Test them on reading a piano part of some orchestral composition. You will find that few piano students can read readily or accurately at sight. Select the one who has the best sense of rhythm and who seems to read most readily at sight.

Emphasize the extra advantage to the piano pupils of learning to play one of the instruments like the mellophone, string bass, saxophone, or drums. As piano players already have music-reading ability and know how to count, it is well to teach one of the piano volunteers to play the bass drum, leaving the snare drummer free to devote his entire attention to the correct playing of his own part. This plan adds one more member to the orchestra and eliminates the trap drummer, a goal to which all drummers aspire, but never attain in the elementary schools, and rarely in the high schools.

"In view of furthering one's practical knowledge of the details of instrumentation, it were better to play the drums in an orchestra than no instrument at all. Both Vincent d' Indy and Jules Massenet, during their student days, played the drum in orchestras so as to obtain training in the technique of instrumentation." (From *Instrumentation* by Gaston Borch).

Pupils who have good straight teeth can play the cornet or horn or those instruments having cupped mouthpieces. Pupils with prominent upper teeth and slightly receding lower jaw can easily acquire facility on the clarinet or saxophone, or the single reed instrument. If both

upper and lower teeth are even the pupil can easily manipulate the double reeds of the oboe and bassoon. A pupil with a long stretch between the index and the fifth finger, can play the 'cello or string bass.

Be prepared to give the approximate cost of such instruments as the flute, saxophone, 'cello, horn, trombone, drums, and clarinet, and to explain the various points of advantage of each instrument.

In order to have material for your first rehearsal, provide yourself with a set of books, four first violins, two second violins, one 'cello, one flute, one first clarinet, one second clarinet, one first cornet, one second cornet, one trombone (bass clef), one drum, and one piano of any of the following folios:

1. Ascher's—*Beginner's Orchestra Folio*
2. Ditson's—*In Toneland*
3. Fox's—*Favorite Folio*
4. Jenkins'—*Beginner's Orchestra Folio*
5. Pepper's—*Champion Folio*

(See list of books, page 188).

IN HIGH SCHOOLS

The procedure of organizing an orchestra in the high school is virtually the same general plan as was suggested for use in the elementary schools.

Secure the necessary information concerning the ability of the pupils that play instruments; confer with the parents, if possible; explain to them the plan of the work to be done in the orchestra; the benefit of the instruction; the necessity of daily

practice; the importance of the study of the neglected instruments, and announce the time and place of the first rehearsal.

The choice of suitable material for orchestra and band is now of prime importance. The music chosen for the average high-school orchestra is usually too difficult. Better err in selecting too easy material and have something that the pupils can play, and play well, than to mutilate a standard selection for the sole purpose of reporting the high class music that the pupils are studying.

If you are just starting an orchestra, use the folios already mentioned or some of the material suggested in the library list, page 181, choosing those numbers, however, that are marked Grade One, leaving Grade Two and Grade Three until the ensemble is sufficiently well established and the instrumentation complete enough to do justice to more ambitious selections.

CHAPTER IV

Co-operation of Superintendent

BOARD OF EDUCATION, AND PRINCIPAL

Success in any field demands co-operation among those persons who are responsible for promoting, expanding and standardizing the project. Success in the field of school music demands that the supervisor or instructor should, first of all, secure and make fast the support and the friendship of the superintendent of schools. He, alone, can further the cause of more music instruction. He is the spokesman who must present to the board of education all recommendations as to the policy of the department, the expansion of its activities, and the expenditure of money necessary to further its work, he should at all times be conversant with every idea and aim of the music work in all its phases. Every plan should be referred to him for his advice, endorsement and suggestion.

The great majority of superintendents are open to suggestions at all times, but, like all good business men, they want to be reasonably sure that success will follow. They do not like to endorse an educational idea that is still in the experimentation stage, although they are always willing to try out new plans of any kind if the outline of its educational value seems at all feasible.

If the superintendent is not interested in the subject of music, it is clearly the business of the supervisor to prove its educational value by making a demonstration of the work that will be con-

vincing; this done, her troubles will be at an end. So make the superintendent the "first aid" in all instances of need, rejoicing, and especially distress.

If the board of education is adverse to the music work or to its expansion, prepare a demonstration and see that the members are invited. Send them a personal invitation to be present, stating frankly that your purpose is to enlist their support in the cause of music. Then see that the demonstration is such as to carry your point.

Where city schools fail to measure up to the acknowledged educational standards, it is seldom entirely the fault of the board of education. Usually the teacher in charge either has no ambition to expand the department or lacks ability to carry the work to a successful conclusion. A GOOD MUSIC DEPARTMENT IS ONE OF THE BEST ASSETS IN ANY SCHOOL SYSTEM. If it is not the most active, live and able-to-do-at-all-times department, its real power in an educational system is far below standard.

In all matters of administration in an individual school building, consult with the principal first. He is responsible for the policies which govern his particular school; he is entitled to first consideration in all matters which pertain to his school. Discuss with him first, all the details of any musical activities that are to be carried on, and obtain his endorsement by being considerate of his opinion. If he then is obdurate, prepare a demonstration in some other school and see that he receives an invitation from the superintendent "to be present and inspect the plan which has been suggested for adoption." He will thus be more easily persuaded to give the undertaking a fair trial.

CHAPTER V

Instruction in the Elementary Schools

PLAN FOR COMPLETE INSTRUMENTATION

The success of instrumental instruction in the public schools is largely dependent for its continuity upon the thoroughness of the instruction that is given in the elementary schools. The only guarantee that trained players will be available for the high school music organizations is that plan which does not depend upon chance but prepares its players. The instruments necessary for a complete orchestra should be taught by an experienced teacher employed by the school system. All instruments that are needed for the rendition of standard compositions should be provided either by the pupils themselves or, more appropriately, as the property of the school system and loaned to the pupils.

In the elementary school the average orchestra is mongrel. (See Tables one and two, pages 58-60). Having to depend entirely upon the instruments furnished by the pupils for the nucleus of an orchestra, the assortment is never uniform in any two schools. The mongrel instrumentation must be accepted and augmented. High pitch instruments, especially flutes and clarinets, cannot be used satisfactorily in the orchestra, and serve only as instruments upon which to begin instruction with the assurance that later they will be exchanged for low pitch instruments that can be used. The instrumentation

that is here given must be modified to meet the varying conditions presented in each school. While keeping the ideal ever in mind (see *Suggested Balance of Parts*, page 57), use all the available

No. 1

VIOLINS

Half-size Violin in the hands of small girl. Taller girl with full-sized Violin. Observe tuner on tail-piece for steel E string, chin-rests, and comparative lengths of the violin bows. (Instruments owned by players).

players and endeavor to improve the instrumentation toward the ideal.

VIOLINS (Illustration No. 1, page 38)

Unless there is a very large number of violin players, it is usually advisable to let them all play

No. 2 VIOLA AND VIOLIN

Full-sized Violin at the left, and Viola on the right, showing comparative sizes. (Viola is supplied by the School Department and loaned under bond to the pupil).

the first violin part, as the piano supplies and duplicates both the second violin and viola parts.

VIOLA (Illustration No. 2, page 39)

The viola should be left for high schools to develop. While advanced and experienced violin players in the elementary schools can often be

No. 3 VIOLONCELLOS

Half-size Violoncello at left, three-quarter size at right. (Both instruments supplied by the School Department and loaned under bond to the pupils).

transferred to the viola, it is not to be recommended except in those school systems that provide instruments for pupils. Pupils rarely own or purchase a viola before they enter the high school.

'CELLO (Illustration No. 3)

Few pupils study the 'cello, one of the most delightful solo instruments, primarily because of

its awkward size and apparent clumsiness. Here again, the expert teacher can appeal directly to the pupil and to the parent, and in many instances interest both in the worth-whileness of learning to play so useful an instrument. 'Cello players are always in demand, and if the parents want a

No. 4 STRING BASSES

Half-size string Bass at left, full size at right. Notice the spliced E string. When the knot comes below the bridge or above the finger-board groove the string is still serviceable. (Instrument supplied by the School Departments).

solo or melody instrument in the home urge consideration of this instrument. A child with a large flexible hand can learn to play the 'cello as easily as the overworked violin. For a child who is not able to make the large stretch de-

manded of the full sized 'cello, a three-quarter size and even a one-half size can be procured. These small size 'cellos are not so clumsy and can more easily be manipulated and carried by pupils of average growth in the elementary schools. Beginning pupils can play the bass part on the 'cello, until they acquire ability to play the regular 'cello parts which are technically fluent.

String Bass (Illustration No. 4, page 41)

The string bass, or big fiddle, on account of its size, is an instrument almost unknown in the elementary schools; it is too large to be transported to and from home, and few parents ever purchase one as it has no charm as a solo instrument. If this instrument is ever to be represented at all in the orchestra or be taught in the elementary schools, it is apparent that the instrument must be furnished by the school system and that the pupil must do his practising at the school. It is possible, as in the case of the 'cellos, to procure half-size basses for the elementary schools.

Flute (Illustration No. 5, page 43)

The flute is the most neglected of all the solo instruments. None has so many features to commend its adoption, especially by girls, as has the flute. The Boehm flute is the best to use and the best one to purchase.

"Dr. Rogers, in summing up an extensive series of investigations, comes to the conclusion that a moderate use of the wind instruments is helpful to the lungs, throat, nose, etc. He considers the Boehm flute the most desirable instrument for a person with weak lungs, 'since it offers less effort than the other instruments, even

less than singing, requires less skill in the production of tone than the reed instruments; is adapted for individual playing; is possessed of beauty of tone; is not sombre; has a mechanism easily acquired, though always offering something to overcome in the perfection of technique; and

No. 5

FLUTES

High-pitch, Meyer system flute (left); Boehm system *low* pitch (*right*). Observe how far the first joint is pulled out on the old style flute. The Boehm flute has all the joints closed tight. (Players own these instruments).

lastly is an instrument adapted for women as well as men.'" (*Mistakes and Disputed Points in Music*, by Elson).

Although pupils can make satisfactory progress on the Meyer System flute, its mechanical deficiencies limit its desirability to such an extent that, despite the higher cost, it is better by far to purchase the Boehm flute, for the rapidity of

the player's progress thereafter more than compensates for the added cost.

CLARINET (Illustration No. 6)

The clarinet like the flute is not so popular a solo instrument as its character should warrant. While the clarinet is more difficult to learn than

No. 6 CLARINETS

Albert System B-flat Clarinet on left. A and B-flat Boehm system Clarinets on right. All orchestra players should have a set of Clarinets, one B-flat and one A. (Players own these instruments).

the cornet, the demand for clarinet players is greater and the study of this particular instrument should be encouraged. Two systems of fingering are used, the Boehm and the Albert system. The Boehm system clarinet, while it is double the cost of the Albert system, is better adapted for small chubby hands on account of the

compact arrangement of the keys. For general school purposes, however, the Albert system is to be recommended, as it is less expensive and equally satisfactory, although professional players usually prefer the Boehm system. An orchestra player should have a set of two clarinets, one B-flat and one A.

No. 7 CORNETS

B-flat Cornet on left; long trumpet-model Cornet on right, changed to A. Observe the alterations of the valve slides; also how far the tuning slide is pulled to lower the pitch only a half-tone. (Players own these instruments).

Cornet (Illustration No. 7)

The cornet is a more popular instrument than its usefulness warrants. It is easy to learn, not very expensive, and the quick results obtained gratify students and parents. All B-flat cornets are equipped with a quick-change slide for A, while clarinet players must own two separate instruments.

HORN AND MELLOPHONE (Illustration No. 8)

Every orchestra needs two mellophones. This instrument is one of the most useful and necessary of the orchestral group. It is built in F and is used instead of the French horn. The mellophone is easily learned, while the French horn is

No. 8 HORN AND MELLOPHONE

(Left) Single French Horn in F, rotary action. (Right) Mellophone in F, valve action. Observe difference in tubing, mouthpiece, position of holding, and the right and left hand fingering of the two types of horns. (Both instruments supplied by the School Department and loaned under bond to the pupils).

the most difficult to play of all the brass instruments. A pupil wishing to study the French horn will make more rapid progress by having at least a year's experience on the mellophone. As the mellophone is not a melody instrument it should be purchased by the school system and loaned to the pupils.

SLIDE TROMBONE (Illustration No. 9)

The slide trombone requires an accurate ear and long experience to master its technique. As a solo instrument, it has no superior among the brass group and its study should be encouraged. Like the human voice and the violin, it can in-

No. 9 SLIDE TROMBONE AND E-FLAT TUBA

Slide Trombone, left; Eb Tuba, medium size, right. (Latter supplied by the School Department and loaned under bond to the pupil).

flect smaller differences in pitch than instruments tuned to the tempered scale.

On the keyboard of the piano, *F-sharp* and *G-flat* are one and the same note, but not so on the violin, or any instrument for which the ear determines the pitch to be imparted while playing. *F-sharp*, considered as a major seventh, or leading note, progressing to *G*, will always be played somewhat sharper than *G-flat*—the latter note

considered as the minor third of *E-flat*. This infinitesimal difference of pitch is mathematically determined. For a thorough understanding of this subject a special study of acoustics is necessary. (From *Instrumentation*, by Gaston Borch).

No. 10

DRUMS

A good drum combination. Individual players for each. First drummer equipped with bells, tambourine and castanets. (The instruments are supplied by the School Department and loaned under bond to the pupils).

Drums (Illustration No. 10)

Into the life of every boy at some time or other, has come the desire to play a drum. A boy is noisy, so is a drum. The bass drum is easy to beat, but strange as it may seem the snare drum is the most poorly played of all the orchestral

No. 13

TECHNICAL HIGH SCHOOL ORCHESTRA

HERMAN TRUTNER, *Instructor*

24 Violins	1 Flute	3 Cornets	1 *Tympani*
2 *Violas*	2 Clarinets	2 Horns	2 *Drums*
6 *'Cellos*	1 *Oboe*	2 Trombones	2 *Pianos*
3 *String Basses*	2 *Bassoons*	1 *BB-flat Tuba*	

(The instruments in italics are supplied by the School Department. The others are owned by the players).

instruments. It demands a perfect sense of rhythm and a keen feeling for accent which can be acquired only through hard work and long experience, and to the former the small boy is usually averse. If a pupil is taught to read the snare drum parts and is compelled to play the part as written without faking, there is some hope for his future development into a good drummer.

Class Instruction

(Illustration No. 13, page 49)

A few years ago a wave of enthusiasm swept through the public schools over the possibilities of a class instruction in violin, following a report of a demonstration given somewhere in England. Thousands of pupils were enrolled in the classes and the results obtained were more than satisfactory, and by some were considered to be almost marvelous.

The plan briefly put, required the pupil to purchase an outfit consisting of a violin, strings, case, bow, tuning pitchpipe (*g, d, a, e*), chin-rest, rosin, and an instruction book of exercises. All students were grouped into classes. The exercises were carefully marked with the correct fingering and bowing and the advance lessons were rehearsed and assigned for daily practice until the next lesson on the following week. By this plan many pupils who could not afford special teachers were given instruction at a very reasonable price, about ten cents a lesson. As the classes progressed, the best pupils were re-classified and placed in an advanced class, thus eliminating some of the lock-step method which is

unavoidable under such a scheme of instruction. This plan of class instruction on the violin was first introduced in this country in 1912 by Dr. Albert G. Mitchell, Assistant Director of Music in the Boston Public Schools. Its success in Boston caused the movement to spread, and many school systems are now employing this plan of instruction and are achieving satisfactory results.

It needs no argument to convince the reader that individual instruction is almost always more effective in its results and doubly superior to class instruction. It is only necessary to state that where individual instruction cannot be supplied, the class-plan lesson is the next best alternative.

The class-plan may be employed for all instruments as well as for the violin. The other instruments are usually more expensive and fewer pupils own or purchase them. This probably accounts for the predominance of violin players and the neglect of other necessary and useful instruments, usually so conspicuous by their absence in both the orchestra and the band.

Individual Instruction

While the class-plan is feasible and is at all times deserving of consideration, the individual lessons, though not accommodating as many pupils, naturally result in better instruction and more careful training. From experience and experiments, it has been learned that the best number to assemble is three, and never more than six pupils, in class instruction on any instrument, especially the violin.

This statement presupposes that the instruction is given by a special teacher employed and paid

a yearly salary by the school system. This plan will permit him to devote his entire time to teaching in the schools, beginning as early as 8 o'clock, one hour before school, and finishing as late as 4.15, one hour after school. One can readily discern that such a plan is ideal. It is the only plan which will guarantee that the instrumental instruction in the schools will be brought up to the level where the results that should be obtained will be average results throughout the entire country.

If, however, the school system will not provide funds for the employment of special teachers to furnish this free instruction to all students, and this handicap already confronts many supervisors of music all over the United States, it is necessary to resort to another method of obtaining results. This method compels the supervisor to solicit the assistance of some local violin teacher to undertake the work of class instruction. The pupils pay a nominal fee of from ten to twenty-five cents a lesson. In order to make this method remunerative to the outside teacher, the classes must contain from ten to twenty-five pupils, and enough classes must be formed to fill the teacher's time for a certain number of days a week.

Unless the lessons are paid for in advance the teacher is always facing a deficit at each visit caused by absent pupils and those who forget to bring their money. This entails an extra duty upon the instructor of keeping books, besides the ordeal of keeping twenty pupils busy. Some cities augment the teacher's collections by a half-time or two-thirds time salary to offset the uncertainty of the remuneration under the class-pay plan.

The lessons given once a week under the class-pay plan are from thirty minutes to an hour in length. The individual lesson, however, is about fifteen to twenty minutes. This is governed by the enrollment which, if large, usually reduces the lesson period to fifteen minutes.

A detail should be mentioned at this point which is of utmost importance, and that is the tuning of the violin. It takes long practice to tune a violin correctly, and children cannot learn to do it in a few lessons. Moreover, a violin needs frequent tuning during a rehearsal. Just recall if you will, how frequently and how carefully soloists tune up and how often even the professional players retune. With these facts before you, think of a group of ten or twenty children, who cannot tune accurately, playing for a lesson period of thirty minutes or an hour without re-tuning!

It is clearly a case of the teacher's tuning all the violins, which consumes considerable time, or his depending upon the pupils to do their own tuning, which assures a bad start and subsequent poor intonation. Some teachers will say that the pupils have to learn it sooner or later and they cannot begin too soon. Such an argument, however pertinent, does not guarantee the correct tuning of the violin, and if it is not in good tune, the finger positions soon become inaccurate and the playing is mechanically wrong, as well as being out of tune. The most serious problem to be considered in the large classes is unquestionably the problem of tuning.

The efficiency of teaching depends largely upon the amount and kind of practice the pupil does in the time intervening between lessons. In order

to encourage more careful practice on the part of the pupil, a report card (sample, page 194) is sent to the parent every four weeks, or as frequently as the instructor sees fit. On this card the pupil's progress is reported as to scales, studies, and pieces, with a special column devoted to practice, wherein the teacher can remind the parent that the pupil is not doing the required amount of daily practice. Again, the half-hour or hour may be put in and still the results show that the time is not advantageously employed, and that the pupil must learn to do more concentrated study. Few pupils, however, know how to study, and still fewer teachers ever teach the pupil how to practice each day so that something definite may be accomplished in every practice period. If a teacher would devote one period or one lesson to such instruction, the pupil would manifest a greater interest in his work immediately. One half hour a day of steady, careful practice will produce satisfactory results.

As most of the practising is done at home, it behooves the teacher to make an effort to have the mother pay a personal visit to the school and see how the lessons are conducted and to impress upon her how much practice should be done, when to do it, for how long, and most important, what kind of practice the pupil should do. If the parents have had no musical training, it is advisable to give or send to them a typewritten mimeographed letter explaining that the daily practice governs the pupil's progress. The parents can insist that the practice be done at a regular period each day. With a little attention on their part in listening to the practice, they can very readily discern whether the pupil is working or simply putting in the time.

The pupils that make the most rapid progress in school are usually those who receive encouragement and help at home, mingled with a judicious amount of forceful insistence that the study period cannot be slighted, forgotten, or skimmed over. From such home influences and parental interest in the development of the children come the best students. The problem now facing the schools of this country is one of being able to reach the parents and secure from them intelligent co-operation in assisting the teachers in their work by compelling concentrated study at home. Children prefer play to practice. They will very likely shirk their practice unless they meet with enough authority at home to convince them that the practice and study hour cannot be neglected.

Orchestral Ensemble

All pupils beginning instrumental instruction in the elementary schools should pursue their study for at least one year before they are admitted to the orchestra. If the teacher is capable, he can hold the interest of the pupil until he has become well grounded in his work and able to lend assistance to the orchestra instead of being a drag, as must be the result, if the student is admitted too soon.

The experience of playing in an orchestra is of great value to the pupil. He learns the necessity of counting all the time, and acquires a training in reading that is always of value to him. Most pupils study only the solo instruments and so acquire no hearing acquaintance with the harmony or accompaniment parts. As very few of them have any one at home to play the piano accom-

paniment to their solos, their first real experience in hearing parts other than those contained in the melody is first gained in the orchestra.

One can readily realize that the first two or three months of rehearsals are consumed in the new experience of playing with others and in being able to find and to keep the right place in the music that is being played. Whether or not the training is to be of value to the pupil later, depends entirely upon the teacher in charge of the training. If he is a good, careful drill-master, exact and painstaking, both patient and positive, knowing enough of the routine of the orchestra to be able to secure musical effects in the compositions that beginners can play, the entire procedure will be of value to the pupil.

A SUGGESTED BALANCE OF PARTS FOR AN ORCHESTRA

(*Note*)—Publishers' catalogues list music as arranged for the five following groups of instruments.

	6 & Piano	10 & Piano	14 & Piano	Full & Piano	Grand Orchestra
1st Violin	(2)*†	(4)*	(6)*	(10)	(16)
2nd Violin		(3)	(4)	(8)	(14)
Viola			(2)	(4)	(10)
'Cello	(1)	(1) A & B	(2)	(4)	(8)
Bass		(1)	(2)	(4)	(8)
Flute		(1)	(1)	(1)	1st & 2nd & Piccolo
1st Clarinet	(1)	(1)	(1)	(1)	(1)
2nd Clarinet			(1)	(1)	(1)
1st Cornet	(1)	(1)	(1)	(1)	Bass Clarinet (1)
2nd Cornet	(1)	(1)	(1)	(1)	(1)
Horns (in F) C			(2) C	(2)	1st, 2nd, 3rd, & 4th
Trombone		(1)	(1)	(1)	1st, 2nd & 3rd
Drums	(1)	(1)	(1)	(2)	Tympani (1) Drums 2
Oboe				(1)	1st, 2nd & English Horn
Bassoon				(1)	1st, 2nd & Contra Bassoon
Piano	(1)	(1)	(1)		Harp (1), Organ (1) Tuba (1), Celesta (1)

SUBSTITUTION OF INSTRUMENTS

(a) Baritone instead of 'Cello if player can read in the Bass clef.

(b) Melody-Saxophone on 'Cello part.

(c) Horn parts are usually written for horns or mellophones in F. Sometimes the parts are written for E-flat altos or Horns in E-flat. (Refer to Chapter XV on Transposition).

(d) Oboe—use 1st Violin part.

(e) Bassoon—use 'Cello or bass part.

*Minimum number of players; more may be added to the string section.

†Where the piano supplies the second violin and viola or the harmony parts concentrate all the violin players on the first violin part.

TABLE No. 1

SCHEDULE OF INSTRUMENTAL INSTRUCTOR IN THE ELEMENTARY SCHOOLS OF OAKLAND SHOWING NUMBER AND KINDS OF INSTRUMENTS TAUGHT IN DIFFERENT SCHOOLS VISITED EACH WEEK. 1918

	Mon.		Tues.	Wed.		Thurs.	Fri.	Rem'ks
All day A.M. P.M.	Emerson	Lafayette	Prescott	Lakeview	Prescott	Emerson	Lafayette	Total per week
NUMBER OF LESSONS GIVEN EACH DAY								
Piano	2		1	2			2	7
Violin	15		30	13	5	2	25	90
Viola	1						1	2
'Cello				1			1	2
String Bass			1				1	2
Piccolo	1	1				1		3
Flute	1	3		2	1	1		8
Clarinet		2	3	1	2	4	2	14
Oboe						1		1
Bassoon	1							1
Saxophone					2			2
Cornet		3	4	3	1	4		15
Alto								1
Mellophone		2	3					5
French Horn						3		3
Trombone (Slide)			1			2		3
Trombone (Valve)					1			1
Baritone		1				1	1	3
Tuba		1	1					2
Snare Drum		2	4	7		1	2	16
Bass Drum		1				1	1	3
Drums & Traps	1						1	2
	22	16	48	30	12	21	37	186
"MONGREL" INSTRUMENTATION OF BAND OR ORCHESTRA								
Violin			12		8		8	
'Cello					1			
String Bass			1					
Piccolo						1		
Flute					2		1	
Clarinet			2		1	3	2	
Oboe							1	
Bassoon						1	1	
Saxophone			2					

TABLE NO. 1—*continued*

"MONGREL" INSTRUMENTATION OF BAND OR ORCHESTRA—*continued*

	Mon.	Tues.	Wed.	Thurs.	Fri.	Rem'ks
All day A.M. P.M.	Emerson Lafayette	Prescott	Lakeview Prescott	Emerson	Lafayette	Total per week
Cornet		3	1	3	3	
Alto						
Mellophone		1				
French Horn				3	2	
Trombone (Slide)				1	1	
Baritone				1	1	
Tuba		1				
Snare Drum			1	2		
Bass Drum			1	1		
Drums & Traps		1			1	
Piano		2	2		2	

TEACHER NO. 1

TABLE NO. 2

SCHEDULE OF INSTRUMENTAL INSTRUCTOR IN THE ELEMENTARY SCHOOLS SHOWING NUMBER AND KINDS OF INSTRUMENTS TAUGHT IN THE DIFFERENT SCHOOLS VISITED EACH WEEK. 1918

	Mon.	Tues.	Wed.	Thurs.	Fri.	Rem'ks
All day A. M. P. M.	Hawthorne Dewey	Allendale	Dewey	Fruitvale	Clawson Tompkins	Total per week
NUMBER OF LESSONS GIVEN EACH DAY						
Piano						
Violin	16 13	22	17	10	27 23	128
Viola				1		1
'Cello	1		1			2
String Bass						
Piccolo	1			1		2
Flute	1					1
Clarinet	2 1	2	1			6
Oboe	1			1		1

TABLE No. 2—*continued*

NUMBER OF LESSONS GIVEN EACH DAY—*continued*

	Mon.		Tues.	Wed.	Thurs.	Fri.		Rem'ks
All day	Hawthorne	Dewey	Allendale	Dewey	Fruitvale	Clawson	Tomkins	Total per week
A. M.								
P. M.								
Bassoon								
Saxophone				1	1			2
Cornet	4	2	4	4	4		1	19
Alto		1	1	1	2			5
Mellophone		1	1	1				3
French Horn								
Trombone		1	1	1	1			4
Baritone				1	1			2
Tuba			1	1	1			3
Snare Drum	4		1	2				7
Bass Drum			1	1	4			6
Drums & Traps ...								
	28	20	34	32	27	27	24	192

"MONGREL" INSTRUMENTATION OF BAND OR ORCHESTRA.

	B.	O.	B.	O.	B.	O.	B.	O.	B.	O.
Violin		7		9		15		7	11	10
Viola								1		
'Cello						1				
String Bass										
Piccolo		1								
Flute										
Clarinet		1			1	1			1	
Oboe							1	1		
Bassoon										
Saxophone					1	1	1	1		
Cornet		1		1	6	3	4	2	2	
Trumpet										
Fluegel Horn										
Alto					1		2			
Mellophone				1	1					
French Horn										
Trombone					1		1			
Baritone							1	1		
Tuba				1	1	1	1	1	1	
Snare Drum		1		1	2	2	1	1		
Bass Drum		1		1	1	1	1	1		
Drums & Traps ..										
Piano		2		3		3		2	1	1*
	—	—	—	—	—	—	—	—	—	—
		14		17	15	28	13	18	16*	11*

†Organization only one year old.

*Not an orchestra.

TEACHER No. 2

TABLE NO. 3

REPORT—BY TEACHER

MADE MAY 15, 1918, OF THE NUMBER AND KIND OF LESSONS GIVEN EACH WEEK, SECOND SEMESTER, IN INSTRUMENTAL MUSIC IN THE ELEMENTARY SCHOOLS OF OAKLAND, CAL.

	Teacher No. 1	Teacher No. 2	Teacher No. 3	Teacher No. 4	Teacher No. 5	Teacher No. 6	Teacher No. 7	Teacher No. 8	Totals
*Piano	7		9	6	5		6		32
Violin	90	128	125	91	90		112	60	696
Viola	2	1	3						6
'Cello	2	2	3				4	1	12
String Bass	2		3	4					9
Piccolo	3	2	4	3		3	2	2	19
Flute	8	1	5	4	2		1		21
Clarinet	14	5	8	12	21	13	7	2	83
Oboe	1	1	1						3
Bassoon	1		1	1		1			4
Saxophone	2	2	1	1	2	3	2		13
Cornet	15	19	24	27	38	60	30	6	219
Trumpet						1			1
Fluegel Horn						8			8
Alto	1	5		11	4	12	2	1	36
Mellophone	5	3	2	2	1	3	1		17
French Horn	3		1	1					5
Trombone (slide)	3	4	4	5	1	5	3		25
Trombone (valve)	1								1
Baritone	3	2		8	3	11			27
Tuba	2	3	2	4	6	7	5		29
Snare Drum	15	7	7	12	11	5	6	1	64
Bass Drum	3	6	2	2		4	3		18
Drums & Traps	2						3	1	8
TOTALS	186	192	205	194	183	136	187	74	1357

*Orchestra only.

TEACHER NO. 3

CHAPTER VI

Instruction in the High Schools

If the instruction in the elementary schools has been systematic, making allowances for the usual percentage of pupils who never attend high school, the enrollment in the high school orchestra and band should show a greater number of new pupils each year than are regularly graduated.

Besides the pupils who come into the high school with experience in playing, and with at least two years' instruction as a basis on which to build, there will also be those who enter all city high schools from outside districts. These want to take advantage of the free instruction that is offered and begin their study of some instrument. Those pupils too who have not realized until they have reached the high school, that they have neglected the opportunity of learning to play an instrument, when inspired by the example of the other students who are studying and playing, may decide to take up instrumental music.

Of course, the procedure is the same in the high school as in the elementary schools. Pupils start at the very beginning, and after a year of preliminary study they can be taken into the second or beginning orchestra, and be promoted into the first orchestra before they are graduated.

As graduation in every high school takes its quota of players from the orchestra, making it necessary to fill the vacancies and complete the instrumentation of both band and orchestra, the

instructor in charge of such work should know, at least a term ahead, those pupils who are to be graduated. He will be able then to prepare other players to take their places, so that no perceptible break will occur when the organizations are re-assembled the next year. As there is usually a large number of violin players, the opportunity is now presented to develop viola players. Here is where it is imperative that the school system should provide such instruments.

VIOLA (Illustration No. 13, page 49)

If an instrument is available, a good violin player can master the new clef and new reading position of the staff in at least a month, and be ready to take a chair in the second orchestra and, very soon after, be regularly assigned to the first orchestra.

Each high school should own several violas, 'cellos, and string basses, for now the possibility of transferring pupils from one instrument to another becomes of paramount importance. The 'cello, as stated before, is one of the neglected instruments. If there are no 'cello players, some must be developed, either by training entirely new players, which requires at least one year, if the student can read music,—otherwise it will require two years' study to master the technique of the instrument and the rudiments and reading of music,—or by transferring former violin players who already have some experience in playing a string instrument.

STRING BASS As the string bass is a very rare instrument in the elementary schools, it devolves upon the high school instructor to

develop string bass players. If no violin pupils can be induced to transfer, it frequently happens that a piano pupil already having music-reading ability, can be made to realize the added advantage of having the ability to play upon some orchestral instrument besides the piano. Nearly all the world-famous artists play some other instrument in addition to their chosen solo instrument. The string bass is the most easily learned of all the string instruments. As it strengthens the left hand, it is also of added value to the piano pupil, besides giving him a new outlook from an orchestral standpoint.

FRENCH HORN The next important transfer is from cornet to mellophone or horn. The pupils who study cornet are second in number to the violin students. As only two cornets can be used in the orchestra (four at the most, using the extras as understudies), there are always a number of left-overs who, in order to play in the orchestra, will transfer to the mellophone or to the French horn. If the work in the high school is up to the standard, the French horn should be used instead of the mellophone, which is more suitable for the elementary schools.

"The French horns are the principal and central support of harmony in the orchestra. They cannot be dispensed with. Their absence creates a 'gap' in the harmony which cannot be properly filled by any other instrument. At least four French horns are employed in the complete, modern orchestra. In the author's estimation there should be three in a small concert orchestra, as no chord is complete with less than three notes." (From *Instrumentation*, by Gaston Borch).

The single horn is best adapted for use in the high schools because of the cost, as the double horn is very expensive and its use is reserved for professional players. Goldman in *Amateur Band Guide* says, "The French horn is the most delicate and probably the most difficult to master of all brass instruments. It is particularly noted for its richness of tonal color, and for the variety of effects that can be obtained from it."

As good horn players are always in demand it is not amiss to encourage a student to make an early beginning and devote himself assiduously to its mastery. Girls make satisfactory horn players and can acquire a reliable "embouchure," although they do not develop so powerful a tone as the boys.

OBOE The two remaining instruments, the oboe and the bassoon, must be provided by the school system or the possibility of securing players is almost out of the question. The oboe is the most difficult to play of all the wood-winds. "Oboe playing is a more severe strain upon the breathing apparatus because the expiration must be restricted. The breath must be given out very slowly—a more abnormal process than that of blowing on other instruments." (From *Mistakes and Disputed Points in Music*, by Elson). The control of the reed, rather than the fingering, complicates the problem. To begin with, the professional players always make their own reeds, and this accomplishment is not easily acquired by high school boys. Again, the store reeds are expensive and must be worked over to fit the individual player. They are, moreover, delicate, easily destroyed, and expensive, and all of those

troubles added to the squeak which amateurs produce, tend to discourage the beginner. Promoting a clarinet player to the oboe is the best transfer. After a year of study, he will begin at least, to play in tune. Up to that time, he may both read and finger correctly, but not be able to compress his lips tightly enough to produce a pitch that will be in tune. This pressure of the lips and the development of the muscles of the face and jaw are referred to as an "embouchure." The French horn and the oboe are the two instruments which require the strongest and most perfect development, and it takes a student some time to acquire a reliable "embouchure" for these instruments. It is necessary then to be patient with the pupils while they are going through the stages of acquiring a new control of the muscles of the lips and face.

BASSOON (Illustration No. 11, page 67)

The bassoon is similar to the oboe in the difficulty of manipulating the reed. Store reeds are expensive, and not always satisfactory, and few amateurs can acquire the art of making reeds at the tender age of the average high school student. Saxophone and clarinet players make quick transfer to the bassoon, as the fingering and the reading of the bass clef are easily learned.

The viola, 'cello, string bass, French horn, oboe, and bassoon are the unusual instruments that must receive attention in the high school if the instrumentation is to be made complete. Strive to realize the ideal and secure complete instrumentation (full and piano) in your orchestra.

(Illustration No. 13, page 49). The School Department can and should supply these instruments, and players for them will not be hard to find nor impossible to develop.

The teacher of instrumental music in the high school should be a resident teacher devoting his

No. 11 OBOE AND BASSOON

Boy at left with oboe. Bassoon to the right.

(Both instruments supplied by the School Department and loaned under bond to the pupils).

entire time to the one school. He can then give individual lessons to the new pupils and to the transfer pupils, and develop an orchestra out of the material at hand. Pupils can always find a vacant study period for a lesson, and some can

even arrange to get in a practice period every day without detriment to their regular studies.

The success or failure of a good orchestra depends almost entirely upon the results obtained from the individual lesson period. Poor players can be improved, new ones developed, difficult passages in certain compositions studied as individual exercises, and the entire ensemble of the orchestra improved by strengthening each unit by itself.

Frequently, it is possible to get a group of pupils, who need help, to come at the same period, and a group lesson can be given. While this is on the class-lesson plan, it affords opportunity to rehearse a section of the orchestra and develop the accompaniment parts which are usually so sadly neglected in amateur and school orchestras.

As credit is given now in almost all the progressive high schools (see schedules Nos. 1, 2, 3, 4 and 5) for orchestra, band and all other music work, it is essential that a daily rehearsal period during school hours, should be scheduled for the orchestra. One period should be allowed for this rehearsal, preferably in the afternoon. Such an arrangement leaves the morning hours free for academic subjects, places the rehearsal at a time when it will interfere least with other studies, and causes the pupils to welcome the change and relaxation of a music class.

No other work that is done in the high school can so thoroughly demonstrate the finest principles of teaching by the teacher and learning by the pupils as a good rehearsal conducted by an expert. If a symphony orchestra requires a three hours' daily rehearsal, a high-school orchestra is certainly entitled to have at least one period of forty-five minutes a day.

Credits

Schedule No. 1

SUBJECTS OFFERED AND THE AMOUNT OF CREDIT GRANTED FOR THE STUDY OF MUSIC IN THE HIGH SCHOOLS OF OAKLAND, CALIFORNIA

SUBJECT	Amount Per Year	Duration Number of Years	Total Possible	Accepted toward Graduation	Accepted as College Entrance
DAILY RECITATION 45 Minute Period					
Choral	1	2	2	2	1
Boys' Glee	½	2	1	1	None
Girls' Glee	½	2	1	1	None
History	1	1	1	1	1
Harmony — Beginning	1	2	2	2	1
Harmony — Advanced	1				
Band — Only	1	4 or 2	2	2	1
Band — With Orchestra		2			
Orchestra — Only	1	4 or 2	2	2	1
Orchestra — With Band		2			
Orchestration	1	1	1	1	?
*Outside Credits	...	...	...	2	None

Piano	Must have one year of Harmony to obtain 2 credits
Voice	Must have one year of Choral to obtain 2 credits
Violin and other orchestral instruments	Must have one year of Orchestra to obtain 2 credits

Pupils that make Music a Major can secure a total of eight credits.

Any three of which will be accepted for College Entrance as follows:

- 1 Choral
- 1 Harmony
- 1 History
- 1 Orchestra
- 1 Band

*Examination given once each semester.

HIGH SCHOOL MUSIC DEPARTMENT BULLETIN

Part One

Schedule No. 2

1. Sight Singing.....1 year only—1 credit
   For those who have had no training—a drill course.
2. Choral.....1 or 2 years at 1 credit
   For those who have some knowledge of sight singing. This course includes sight singing of four-part choruses.
3. Girls' Glee.....2 years—½ credit
   Three-part singing.
4. Boys' Glee.....2 years—½ credit
   Three and four-part singing.
5. Harmony.....2 years—1 credit each
   Scales, melodies, chords, the writing of songs and short pieces for piano, etc. This course is strongly urged for all music students, whether interested in band, orchestra, piano, or voice. First term Harmony is part of the Normal School entrance required.
6. Orchestration.....1 year—1 credit
   How to arrange music for orchestra or band. This course follows the two year harmony course.
7. Band.....See instrumental music list, No. 2
8. Orchestra.....See instrumental music list, No. 2
9. History and Appreciation of Music
   5 times a week—1 year—1 credit

No credits are allowed in the elementary schools for instrumental or vocal music. While the pupils receive a grade on their report cards for the work done each semester, this grade does not retard the progress of the pupil if his music work is not up to standard nor will his music grade (even if he be an infant prodigy), pass him on if the record in his other studies fails to meet the required standard. Only in the high school are credits for music study allowed and

recognized toward graduation and also for matriculation in the University.

If the pupils of the elementary organizations absent themselves from three consecutive rehearsals, they are dropped from the roll for that semester, but may be re-instated the next semester, if they comply with the regulations regarding the regular attendance at rehearsals.

In the high schools, the credit may be withheld, or denied entirely if the pupil does not take part in the public performances and those functions of the school activities of which the orchestra or band is an integral part. It is mandatory then, that those pupils who expect credit for music work of any kind in the high school should appear and take an active part in all public performances.

The charts following enumerate the different subjects offered, the number of years that each subject may be pursued, the amount of credit allowed for each subject, the total number of credits that may be obtained in the study of music, the number accepted toward graduation and the number recognized by the University toward matriculation.

High School Credits Granted for "Outside Study" In Music

Schedule No. 3

MUSIC DEPARTMENT BULLETIN

Part Two

I. For College Preparatory Course (Matric., Group I), 3 units may be chosen from the following:—

Choral, band or orchestra	1
Harmony	1 or 2
History and appreciation	1

An additional unit may be offered for graduation chosen from any of the nine music courses tabulated below.

NOTE:—Recommendation in Choral is on the ability *to sing at sight.*

II. For Normal School Course required:

Harmony A, ½, and Sight reading ½ or choral ½

III. For graduation from high school under the "three years of three subjects" plan, this course is recommended for students specializing in music.

Choose not more than two from group 1 to 6 (inclusive).

1—Sight reading	1 credit
2—Choral	1 "
3—Girls' Glee	½ "
4—Boys' "	½ "
5—Band	1 or 2 "
6—Orchestra	1 or 2 "

the remainder from 7 to 10 (inclusive)

7—Harmony A, B, C, D	1 or 2 credits
8—History and appreciation	1 "
9—Outside instrumental	1 or 2 "
10—Orchestration	1 "

As many as eight units may be included under this plan.

Freshmen are eligible to all music courses except History and Appreciation, and Orchestration.

The total number of credits that can be attained is two, one credit granted for each examination. Pupils can register for these examinations in any of the four years of the high school, with these restrictions:—The examination can be taken only on the examination date given at the end of each school semester. To be eligible for the second piano examination in violin necessitates one year of "playing experience" in the High School Orchestra. The second examination in voice requires one year of "singing experience" in the Choral Class.

Four points are considered for piano and violin:—

The first requisite: *Scales*—Ability to play any of the major scales and any of the harmonic

minor scales through the key of seven sharps and seven flats, in two rhythms that may be called for by the Board of Examiners.

The second requisite: *Sight Reading*—Pupils must be able to read compositions in four-part, the choral type, moderately difficult.

The third requisite: *Studies*—Pupils may submit and play from their own répertoire one or more études or studies. Bach Two-part Inventions are required. These should be played from memory.

The fourth requisite: *Compositions*—Pupils may play any compositions from their own répertoire. These études and compositions must be of equal difficulty, from a musical standpoint, as are the other High School Studies. Pieces or compositions for the first examination should be played from memory. In the second examination, memorization is required.

The Board of Examiners reserve the right to withhold credit, if, in their judgment, the pupil does not demonstrate (1) that his musical qualifications are on a par with his other studies; (2) that he has done advanced study in technique; (3) that he had practised at least one hour a day, and proved by his general musical performance that he is entitled to the credit.

The examinations will be given at the end of each semester, on the first Saturday in November and May. All pupils desiring to take an examination should make application to one of the music teachers in the high school which they attend and be registered at least one week before the date of examination. If the pupil cannot be present on the day the examination is set, he must forfeit the opportunity of taking the examination

and consequently, the credit for that semester. Only one examination will be given each semester. When credit is withheld, the Board of Examiners will make a statement to the pupil, setting forth those points which, in their judgment, the pupil can improve. If the student desires to enroll again the next semester for the same examination, the privilege will be granted.

Pupils receiving credit for playing the piano in the orchestra cannot count this credit as an equivalent of either examination. They are eligible, however, to take the examination for Outside Credits, providing the conditions herein stated are complied with.

Pupils playing other instruments, such as the 'cello, cornet, clarinet, horn, trombone, etc., are entitled to consideration for credit and the conditions stated herein will be modified only in the adaptation of the *general* plan to the *special* case.

PROGRAM OF A HIGH SCHOOL INSTRUMENTAL TEACHER SHOWING INDIVIDUAL LESSONS GIVEN EACH WEEK ALSO THE INSTRUMENTATION OF THE ORCHESTRAS AND BAND, REHEARSING EVERY DAY

	Mon.	Tues.	Wed.	Thurs.	Fri.	Total
	Number of Lessons Given Each Day					
Piano						
Violin	2		2	1	2	7
Viola				1		1
'Cello	2	3	1	1	1	8
String Bass	1	2		1		4
Piccolo				1		1
Flute						
Clarinet				3	1	4
Oboe			1			1
Bassoon			1	1		2
Saxophone		7			1	8
Cornet				4	1	5

PROGRAM IN HIGH SCHOOL NO. 1—*continued*

	Mon.	Tues.	Wed.	Thurs.	Fri.	TOTAL
NUMBER OF LESSONS GIVEN EACH DAY						
Trumpet						
Fluegel Horn						
Alto		1		1	1	3
Mellophone						
French Horn		1				1
Baritone				2		2
Trombone (Slide)	1		1			2
Trombone (Valve)						
Tuba					1	1
Snare Drum						
Bass Drum						
Drums & Traps		1				1
						51

INSTRUMENTATION OF BAND OR ORCHESTRA

	1st Orchestra	2nd Orchestra	Band	
Violin	18	17		
Viola	2			
'Cello	4	3		
String Bass	3	1		
Piccolo	1		2	
Flute	1			
Clarinet	2	2	11	
Oboe	1			
Bassoon	2	1		
Saxophone			6	
Cornet	2	1	10	
Trumpet				
Fluegel Horn				
Alto			1	
Mellophone			1	
French Horn	3	1	4	
Trombone (Slide)	2		3	
Trombone (Valve)				
Baritone			4	
Tuba	1		3	
Snare Drum	1	1	2	
Bass Drum	1	1	2	
Drums & Traps	1	1		
Piano	2	2		
	46	31	49	116
				167

PROGRAM IN HIGH SCHOOL NO. 1

PROGRAM OF A HIGH SCHOOL INSTRUMENTAL TEACHER SHOWING INDIVIDUAL LESSONS GIVEN EACH WEEK; ALSO THE INSTRUMENTATION OF ONE ORCHESTRA AND BAND REHEARSING EVERY DAY

	Mon.	Tues.	Wed.	Thurs.	Fri.	Total
Number of Lessons Given Each Day						
Piano						
Violin	7	2	2	3	6	20
Viola		2	1	1		4
'Cello	1	2	1			4
String Bass			1		2	3
Piccolo						
Flute		1				1
Clarinet		1	1	2		4
Oboe						
Bassoon		1	1	2		4
Saxophone			1	1		2
Cornet	3	1	2		2	8
Trumpet						
Fluegel Horn						
Alto						
Mellophone						
French Horn				3		3
Trombone (Slide)		1				1
Trombone (Valve)						
Baritone			1	2		3
Tuba	1				1	2
Snare Drum						
Bass Drum						
Drums & Traps						
						59

	Band	Orchestra
Instrumentation of Band or Orchestra		
Violin		17
Viola		4
'Cello		3
String Bass		3
Piccolo	1	
Flute		2
Clarinet	5	4
Oboe		
Bassoon	1	2
Saxophone	2	
Cornet	6	4
Trumpet		

PROGRAM IN HIGH SCHOOL NO. 2—*continued*

INSTRUMENTATION OF BAND OR ORCHESTRA—*continued*

	BAND	ORCHESTRA	TOTAL
Fluegel Horn			
Alto			
Mellophone	1		
French Horn	3	2	
Trombone (Slide)			
Trombone (Valve)			
Baritone	2		
Tuba	3	2	
Snare Drum	2	1	
Bass Drum	1	1	
Drums & Traps			
Piano			
	30	47	77
			136

PROGRAM IN HIGH SCHOOL NO. 2

CHART NO. 3

DAILY PROGRAM IN A HIGH SCHOOL HAVING THREE RESIDENT TEACHERS DEVOTING THEIR ENTIRE TIME TO MUSIC INSTRUCTION

PERIODS	TEACHER No. 1	TEACHER No. 2	TEACHER No. 3
I 8.00-8.45			Supervision of work in Elementary Schools one morning each week.
II 8.45-9.30	HARMONY* Third and Fourth term	CHORAL Third and Fourth term	Individual Instruction
III 9.30-10.15	Choral Third and Fourth term	Choral First term	Individual Instruction
IV 10.15-11.00	HARMONY* First and Second term	CHORAL Second term	Individual Instruction
11.00-11.45	MAJOR PERIOD	Individual Consultation and advisory Period Instruction	

CHART No. 3—*continued*

DAILY PROGRAM IN A HIGH SCHOOL—*continued*

PERIODS	TEACHER No. 1	TEACHER No. 2	TEACHER No. 3
V 11.45-12.00	CHORAL Second term	HISTORY* Second term	Individual Instruction
VI 12.00-12.45	LUNCH	LUNCH	LUNCH
VII 12.45-1.20	STUDY HALL	OFFICE	2nd Orchestra
VIII 1.30-2.15	HARMONY* First and Second term	STUDY HALL	Orchestration
IX 2.15-3.00	STUDY HALL	HISTORY* First term	1st Orchestra
X 3.00-3.45			Band rehearsal

**Cumulative Harmony*, by Wm. J. McCoy, published by Ginn & Co., Boston, Mass., and *Outlines of Music History*, by Clarence G. Hamilton, published by Oliver Ditson Co., Boston, Mass., are the text books used.

CHART No. 4

COST OF INSTRUMENTAL INSTRUCTION IN THE HIGH SCHOOLS

	Cost per Lesson
62,680 pupils in group-lessons given each week, for forty weeks a year, including the daily attendance at rehearsals of both band and orchestra in all the high schools at a total cost of $4,829.40	$.077
7,310 individual lessons of forty-five minutes each, once a week, for forty weeks a year at a total cost of $4,829.40 per year	.656

COST OF INSTRUCTION IN ELEMENTARY SCHOOLS

124,460 pupils in group-lessons a year, including the weekly attendance at rehearsals of both band and orchestra in all schools, at a total cost of $9,118.62	$.073
54,280 individual lessons of twenty minutes each, once a week, at forty weeks a year, at a total cost of $9,118.62 a year	.168

String Quartets

Besides the orchestra work, it is often possible to have auxiliary organizations such as string, brass, and wood-wind quartet composed of the advanced players in the regular orchestra. Many fine compositions are written for string orchestra and for other combinations of instruments that are of inestimable value for the pupils to study. Additional activities are limited only by lack of time for preparation, or by the instructor's meager enthusiasm and ability. The pupils are ready at all times to play and rarely refuse to participate in any musical combinations that achieve artistic results.

Harmony and Arranging

To make complete the instrumental training that it is possible to offer and that should be included in every progressive high school, a two years' course in harmony, with credit for daily recitations, should be given. With such a foundation in harmony students can take up the study of arranging. In some courses of study, this subject is listed as "instrumentation," supposing composition to be the ultimate aim of the instruction. While such should be the aim of a similar course offered in a conservatory, the purpose in the high school should be confined largely to acquiring facility in arranging compositions for orchestra or band. Any high school student who has completed two years' study of harmony can acquire the ability to arrange small compositions for full orchestra and still not sacrifice his other studies.

Effect of Free Instruction Upon the Private Teacher

Frequently the question is asked as to the effect free instruction will have upon the studio work of the private teacher. Free instruction in the schools is given for one reason, that all students may have an opportunity of acquiring a musical education regardless of the financial condition of the parents. This means also that many students will avail themselves of the free instruction just because it is free. While comparatively few students who take up the study of music give it up voluntarily, more pupils are mediocre than are unusually talented.

The free instruction, then, has a tendency to *prepare* the material for the *advanced teacher*. The stages through which all students must pass, dislike of practice, lack of interest, absence of musical conception, and many other seeming weaknesses, which are always objectionable to the private teacher, are now borne by the school instructor. After the students have passed through these stages of "musical ailments" and arrived at the "playing stage," they begin to take a new interest in their study and are anxious to progress more rapidly than the short and limited lesson period of the school instructor will permit. They are easily encouraged and influenced then to take lessons from a private teacher.

In brief, then, while the private teachers do not get so many *beginning students*, they later get pupils who have passed through the beginning stages of development and are ready to receive and able to comprehend the finer points of specialization that are taught by the private teachers.

The report, submitted after more than three years of actual experience in which the plan has been in operation, shows that the *best private* teachers heartily approve it. They endorse the plan, because the pupils that have come to them have already acquired a foundation upon which to build, and the reading and ensemble ability which they possess is of excellent assistance to them in their work. The pin-money teacher complains of the plan, but the highly specialized teacher approves it as a system by which more pupils are led to develop a permanent interest in, and an appreciation of, music and instrumental playing.

CHAPTER VII

Bands in the Elementary Schools

(Illustration No. 14, page 93)

A band is distinctly a boys' organization. A real boy is noisy and boisterous and his superfluous energy needs some avenue of escape. Energy must not be lost, but should be directed into the right channel. Next to such estimable organizations as the Boy Scouts, a band is one of the best activities to direct the exuberance of youth into proper channels. Any boy of normal attainments and mentality, who has *good teeth*, can learn to play any wind instrument.

In the elementary schools, it is possible to organize and develop a good band in every building. This, of course, presupposes that the principal is interested in such a proposition to the extent of lending his support and co-operation, and by exerting himself to arouse enthusiasm for the project among the boys of his school.

Clarinets (Illustration No. 6, page 44)

In order to have a good band, two clarinet players should be developed for every cornet player. As the cornet is more popular, it stands to reason that the obstacle is one that can only be overcome by creating a greater interest in the clarinet. If the instructor is not a performer on the clarinet, he should get some clarinetist to come to the school and give a demonstration for

the boys and their parents, explaining the various points of excellence and advantage of the clarinet, and playing some selections that will illustrate the flexibility of its technique, its tone, and its compass. Such procedure rarely fails to produce the desired results.

No. 12 C-MELODY SAXOPHONE

A good substitute for the 'Cello and a splendid reinforcement to it.
(Instrument owned by the player).

The easiest instrument for any pupil to learn is the Saxophone. It is an excellent solo instrument for the home and any one of the five different kinds, soprano, alto, tenor, baritone, and melody, is equally desirable. These instruments always lend splendid volume and sonorousness to the band. The present popularity of the instrument is much in its favor.

Horns or Altos (Illustration No. 8, page 46)

Most boys, as well as the parents, like a solo or melody instrument. It is always difficult to hold the interest of boys who are assigned to the altos or horns. As the chord or accompaniment parts are played on these instruments, they are very necessary in the band and the more altos there are, in proportion to the size of the band, the greater the sonorousness of the tone and the fullness of the harmony. Four players assigned respectively to 1st, 2nd, 3rd, and 4th parts should always be represented in every band. Two will suffice, however, if the band is small.

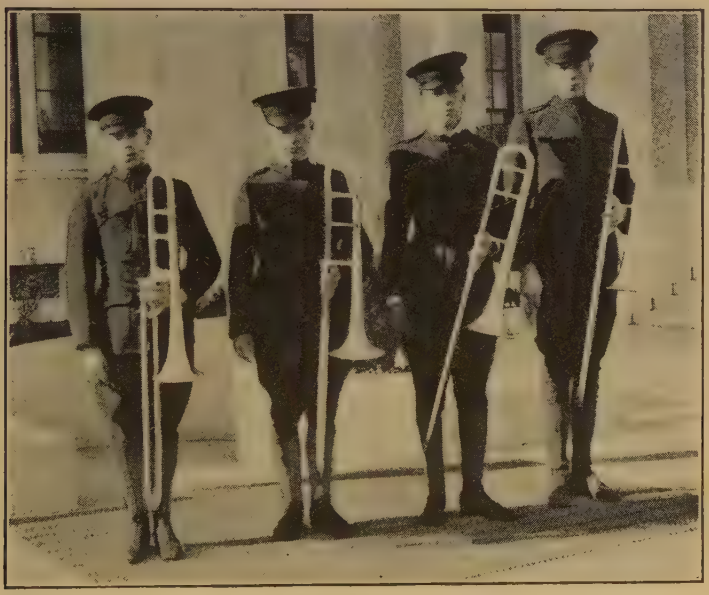
Trombone (Illustrations Nos. 9, 14 and 17)

A band is always "resplendent in glory," if it has a large trombone section. The slide trombone is another excellent solo instrument; it is, however, difficult to play, but the final mastery of the instrument is worth all the effort exerted in acquiring its technique.

Baritone (Illustrations Nos. 14 and 15)

The baritone is the exquisite solo instrument of the band. It is the principal instrument carry-

ing the counter-melody passages, and to it are assigned most of the effective solos. One baritone is always necessary, more are not objectionable. This is another rare solo instrument neglected by students for the over-worked cornet. It is advisable for the school system to own a



No. 17 TROMBONES

From Technical High School Band

few of these instruments. Transfer to them some of the many cornet players. Besides the importance of the baritone as the principal solo instrument of the band, it can be utilized to play the 'cello parts in the orchestra, in the absence of that instrument. Baritone players should always be taught to read in the bass clef. While a treble clef part is always printed in all band

music, it is a transposed part, and baritone players should learn to read the part in the range of the bass clef, just where it sounds.

Tuba (Illustration No. 9, page 47)

A band is not to be thought of that does not have at least one tuba and more than one is desirable. The bass is as important as the melody, and a melody without a bass is insipid. Just in proportion to the prominence of the bass part will be the brilliancy of the melody or solo part.

Piccolo (Illustration No. 14—2nd in 1st row, left, page 93)

On account of the small size of the instruments themselves the piccolo and the E-flat clarinet are well adapted for use in the bands of the elementary schools. Every flute player can play the piccolo, for the fingering is the same. The players usually own both instruments. In the orchestra, the flute player uses a C piccolo and in the band D-flat piccolo. The altitude of the pitch and the penetrating tone are so brilliant that one piccolo alone is sufficient for a band.

E-flat Clarinet (Illustration No. 14, 3rd in 1st row, left, page 93)

The E-flat clarinet is probably the best clarinet for the small pupils of the elementary schools to use in beginning their study. The fingering is the same as the B-flat clarinet, and the small size of the instrument is of added advantage for the limited reach of the *small hands* and *short fingers* of the young pupils. Like the piccolo, one E-flat clarinet is *all* that is needed to balance

the tone of a full band. Both of these instruments should receive more attention, especially in the elementary schools, where it is possible to give them extra consideration on account of their size, their adaptability to the small hands of the players, their usefulness in the band, and their comparatively low cost.

B-FLAT CLARINETS (Illustration No. 6, page 44)

So much has already been said in favor of the Clarinets that it remains only to speak of their use. The parts are written for solo, 1st, 2nd, and 3rd clarinets. Two, even three, players can be assigned to each part without submerging the brass section. A band depends upon the clarinet section for its brilliancy, and the fluent scale passages and runs demand that the players must either have, or soon acquire, a facile technique, for the clarinets in the band assume the florid parts that are assigned to the violins in the orchestra.

DRUMMERS (Illustration No. 10, page 48)

The rhythm of the band music is governed largely, if not almost entirely, by the drum section. Trap drummers are usually not effective. Moreover, the use of trap drummers *should not be encouraged* in school organizations. It is better to develop *independent players* for both the *snare* and the *bass* drum. A good band can be easily handicapped by a poor drum section and an otherwise poor band will be materially improved by good drummers. While the drum is the favorite instrument of the boy, it does not follow that all boys make good drummers. In fact, the hardest

section to improve, the last to become responsive, the one most apt to "fake" from the printed part, is that of the drummers. As the drum parts contain the rhythmic outline, the dynamic accents, and many unique effects from the "traps," composers and arrangers always write an effective and important drum part. In order to be *played correctly*, it must be *read correctly*, and few boys learn to *read* the drum parts. The notation for all other instruments represents both pitch and rhythm, but the drum notation represents *rhythm only*. A good player, then, must read the printed part accurately and be able to *sense* the rhythm of a composition, which sense, although strongly intuitive in almost every individual, demands careful *training*, *hard* and *devoted* study, to elevate it to a degree of proficiency.

The solo instruments which the pupils usually own or will purchase are, cornets, trombones, baritones, clarinets, saxophones and snare drums. To be sure then that the band will be effective in its instrumentation, the school system should furnish *altos* or *mellophones*, *tuba*, *oboe*, *bassoon* and *bass drums* with attached cymbal. With these instruments available, the instructor can develop players for them and have a band in which the instrumentation is complete enough to produce an endurable noise. The following list of necessary instruments in a band will show the balance of instruments for a *small*, a *large*, and a *full* band. The last is more easily formed in the high school, but is not impossible in the elementary school, if the best players are drawn from other schools, with the main idea of seeking the players needed to make *a well-balanced band*. (See Chapter IX, page 97, illustrations 15 and 16.)

The instrumentation of the average elementary school band is as "mongrel" as the orchestra. A predominance of solo instruments, and a lack of the harmony instruments, makes an unbalanced group, which is not designed to produce a very musical effect. Instruments should be supplied to attain the ideal balance of parts. (See next Chart).

SUGGESTED BALANCE OF INSTRUMENTS IN A BAND

	Small (13)	(17)	Lge.(27)	(38)Full (41)	
Solo Cornet	1	2	2	2	2
1st "	1	1	1	1	1
2nd "		1	1		1
3rd "		1	1	2	2
1st & 2nd Alto	2	2	2	2	2
3rd & 4th "			2	2	2
1st & 2nd Trombones	1	2		1	1
3rd "				1	1
Baritone	1	1	1	2	2
Tuba	1	1	2	3	3+1BB-flat
Drums	2	2	2	2	2
Piccolo (D-flat)			1	1	1+Flute
E-flat Clarinet			1	1	1
Solo "	1	2	3	3	4
1st "	1	1	2	2	2
2nd "	1	1	2	2	3
3rd "	1		2	2	3
Oboe				1	1
Bassoon				1	1

Saxophones can be used in any combination. E-flat alto Saxophones may be substituted for the E-flat Altos.

In the absence of a printed part let the soprano Saxophone play from the solo or 1st Cornet part.

Alto Saxophone play from the E-flat Cornet part 8va, where possible.

Tenor Saxophone play from the Baritone treble clef or tenor part.

Melody Saxophone play from the Baritone bass clef or Bassoon.

Baritone Saxophone play from the 3rd Trombone bass clef or bass part or Bassoon.

Oboe play from the 1st Cornet part transposed one tone lower.

Bassoon play from the baritone bass clef, 3rd Trombone or a bass part.

French horn players (horn in F) usually transpose the E-flat alto one tone lower.

For a marching band DOUBLE THE SOLO CORNETS.

Care of Instruments

A band is a great machine, having many mechanical parts which are almost as intricate as a Hoe printing press. Every instrument is in itself a complete mechanical device and if one key will not work or a valve sticks or a tuning slide is corroded, the usefulness of the instrument is impaired. A machine must always be in perfect condition to do good work. Children are not conscious of the intricate mechanism of the instruments they use and are often careless. The instructor must make up for their carelessness by his own precaution and carefulness in frequently inspecting the instruments. While an instructor is not supposed to do the repair work on instruments, he should know enough about each instrument to detect the cause of the trouble. Slides in brass instruments should always be kept loose; a little vaseline applied to them frequently will prevent corrosion. Reed instruments should always be swabbed out after using. Do not use the usual manufactured swab, but make a "pull-through." Get a small lead weight, attach it to a string the length of the clarinet, and tie this to a piece of cheesecloth that is long enough and thick enough to fill the barrel of the clarinet. Drop the weight through the clarinet and draw the cheesecloth-cleaner through a couple of times, and the inside will be dry and clean. If put away wet, the wood gets water-soaked, warps and soon cracks. Three-in-one oil rubbed into the wood and applied to the keys will keep the instrument in good condition. With clarinets, the mouthpiece and reed should always be cleaned and dried after using. Boys are usually in a

hurry, and slam the instrument into the case and run. Enough time should be allowed at the end of each rehearsal to clean the instrument before the close of the class period.

CHAPTER VIII

Bands in the High Schools (Illustration No. 14)

INSTRUCTION What has been said regarding the elementary school bands applies as well to the high school. There are, however, certain methods peculiar to high school bands that should be mentioned.

BRASSES Instead of the altos and mellophone it is better to use French horns, except for marching, when altos are preferable. In the orchestra, the horn parts are generally written in F and in the band in E-flat, which necessitates using the E-flat crook for the mellophone (the alto is built in E-flat and needs no alteration) or pulling the tuning-slide on the French horn, or transposing the part a tone lower and keeping the horn in F. The trombone section should be complete with a player each assigned to 1st, 2nd and 3rd trombone parts. Where more players are available, double the second, then the first, and the third only with six players. One baritone is always essential and if none is owned by the pupils the school system should supply one, to which a cornet player may be transferred. The baritone parts are always published in both treble and bass clef so that such a transfer would not entail the immediate learning of a new staff notation. It is better, however, for every baritone and trombone player to learn to read from the bass clef parts. (The treble clef part is transposed one whole tone higher, just like the cornet parts).

No. 14

TECHNICAL HIGH SCHOOL BAND

8 Cornets	2 E-flat Basses	3 Baritones	1 Sousaphone	1 E-flat Clarinet
5 *Horns*	1 BB-flat Bass	4 Trombones	1 *Oboe*	9 B-flat Clarinets
	1 *Bassoon*	2 Drums	1 Piccolo	

Quartette of Saxophones—*Soprano, Alto, Tenor* and *Baritone*. (Instruments in italics are supplied by the School Dept.)

In the high school it is now possible to use the BB-flat tuba for the boys are large enough to both handle and fill the instrument. (See illustration No. 14, 3rd last row, left.) While a small-sized BB-flat tuba can be used in the elementary bands it is a rare occurrence when large boys are to be found in the upper grades. So it is more efficient to confine all effort to the use of the small-sized E-flat tuba and leave the big BB-flat tuba for the high school band.

REEDS As the piccolo and E-flat clarinet are both small instruments, their natural place for development is in the elementary school, but from a musical standpoint these instruments are very necessary in the high school bands. One of each is usually sufficient to balance the other parts. Most amateur bands have too much brass to blend well with the reeds. Were the reverse true, the effect would be much more pleasing. Where the clarinet and reeds are double or even treble the number of the brass players, the tonal effect produced more nearly resembles that of the orchestra. Unless the oboe and bassoon (Illustration No. 14, 1st row and 2nd row, left), are supplied by the school system they are very seldom represented in the average school band. They are always essential, but not indispensable. It is usually possible to get the players of these instruments to double in both band and orchestra. No instrument of the band or orchestra has met with such universal adoption and popular approval everywhere as has been accorded the saxophone in the last few years. (Illustration No. 18—page 95). "Dr. Rogers considers the soprano saxophone to come next in desirability for those without

much lung power. To this the author can add that he has known of an eminent physician prescribing the use of the saxophone to a patient suffering with dullness of hearing, as a tonic to the aural nerves." (From *Mistakes and Disputed Points in Music* by Elson). While the soprano,

No. 18 SAXOPHONE QUARTET

From Technical High School Band

alto, tenor, and melody saxophones are nicely adapted for use in the elementary schools, the baritone, on account of its size and weight, is not apt to be serviceable, except in the high school. A quartet of saxophones is always an attractive combination to use for concerts. Moreover, they lend a fullness and sonorousness to a band that makes their absence thereafter lamentably noticeable.

No one feature in a school will do so much to bring that school into favor with both the public and the student body, as a good band. Where the principal encourages such an organization and the *proper kind of an instructor is in charge*, it is neither difficult nor impossible to permanently maintain a good band in any high school.

CHAPTER IX

Official Musical Organizations

Elementary Schools' Band and Orchestra

(See Illustrations Nos. 15 and 16)

As there are frequent demands for public appearance of the school organizations, it is advisable to have some official organizations, endorsed and approved by the board of education to represent the work of the entire department instead of one particular school. Such a method eliminates any display of favoritism, gives no cause for jealousy, and provides a guarantee that some finished work will always be ready for public presentation. To achieve these results, an orchestra and band known as the Elementary Schools' Orchestra and Elementary Schools' Band is organized in Oakland to which all advanced players from any of the schools are eligible. Complete instrumentation and a well balanced orchestra and band are the prime features. Only those pupils who can read well and play well, who have had at least one year of experience in their own school organizations are accepted. The various instrumental instructors usually recommend pupils for membership. If the horn, clarinet, or cornet sections are full, the pupils must wait until a vacancy occurs, before they are accepted to membership.

The instrumentation of the orchestra this year included twenty First Violins, fifteen Second

No. 15

ELEMENTARY SCHOOL BAND

At the rear are some of the Instructors.

(The 6 Mellophones, 4 Tubas, 1 Saxophone and Bassoon are supplied by the School Department. The players own the others).

Violins, one Viola, three 'Cellos, one String Bass, three Flutes, four Clarinets, four Cornets, four Horns, two Trombones, one Tuba, three Drums, two Oboes, one Bassoon, one Melody Saxophone. This orchestra rehearses once a week, on Friday afternoon, from four until five o'clock, with an average attendance of more than forty-five at each rehearsal. The music studied is of the semi-classical type and the violin parts usually confined to the first and not much beyond the third position. Observe that the string section is quite large, and that the horn, clarinet, cornet, and flute section is always double the usual number employed, which provides for understudies and assures representation of all the parts at every rehearsal. Also observe the scarcity of the viola, 'cello, and string bass players that are available for such an organization.

The Elementary Schools' Band is organized along the same lines as the Orchestra, rehearsing every Monday afternoon. Uniforms are provided, which were paid for by funds from concerts given for that purpose. The instrumentation this year is as follows: Cornets, 12; Altos, 6; Trombones, 3; Baritones, 4; Tubas, 4; Drums 4; Piccolo, 1; E-flat Clarinet, 1; B-flat Clarinets, 15; Saxophones, 4. Overtures, marches and a few popular medleys and patriotic selections are included in the répertoire studied each semester.

Each of the five high schools has both a band and an orchestra rehearsing every day, either during school hours, before school, or at noon, as the program and type of the school will permit. (Illustration No. 13, page 49). Four of the bands are uniformed and one is an official military cadet

No. 16

ELEMENTARY SCHOOL ORCHESTRA

2 Violas (first two girls at the right). Instructors and 2 pianists at the rear.
2 'Cellos, 1 String Bass, 1 Bassoon, 2 Oboes, 3 Mellophones and 1 Tuba are supplied by the School Dept.)

organization, trained for marching and reviews. (Illustration No. 14, page 93). A combined band and a combined orchestra is used occasionally, composed of the advanced players from all the high schools who have rehearsed a set program for a special public function or concert. But as each individual organization has very good instrumentation, it is not often necessary or expedient to combine the forces, as the period for rehearsal is very difficult to arrange.

Community Orchestra

The following excerpt from a *Report on Music Instruction* by the author, issued as Bulletin Number 6, March, 1917, by the Board of Education, Oakland, California, gives a comprehensive outline of the process of its organization, the manner of its support and maintenance, its object, and the results of the experiment.

The Community Orchestra

"Several years ago an effort was made to interest the students of the evening schools in the organization of an orchestra. Such a plan had met with so hearty a response in the day schools, that it was thought advisable to try the plan in the evening schools. The first announcement brought out an attendance of six players—four violins, a cornet, and a piano. With this nucleus, publicity was given the undertaking and at the end of the first year, there was an enrollment of twenty-five members with an instrumentation that included violins, violas, 'cellos, string bass, flute, clarinet, cornet, horns, trombone, drum, and piano. As all the instruction was given to

the members of the night school orchestra free, all music furnished, and a director of experience assigned to the work, it was not long until the enrollment increased sufficiently to warrant the organization being divided into a first and second orchestra. When it was decided to divide the orchestra, notices were sent to all teachers of instrumental music in Oakland and the adjoining cities, asking their co-operation to the extent of announcing the rehearsals of this orchestra to their pupils and extending an invitation to them to attend the rehearsals. It was found that there were many advanced performers on orchestral instruments who were not professionals, but who were interested in music because of the pleasure they derived from playing. It was decided to name this organization the 'Community Orchestra.' All advanced performers from the district are eligible to membership and this year the orchestra has grown to fifty-seven members, has complete symphonic instrumentation, and is studying the easy symphonies of the famous composers. It gives three concerts a year to the general public with the idea of acquainting the public with the best of the classical and semi-classical music. *The Board of Education has made it possible to further the interest in such an organization by assuming all the expense of supplying a place for rehearsal, music, piano, light and instructor.* The orchestra rehearses once a week for two hours and out of fifty-seven enrolled there has been an average attendance of forty-five this year.

"Besides furnishing musical activity to the amateurs of the Bay district, the Community Orchestra is also designed to give to those pupils

in the high schools who have received instruction and who have also been members of the high school orchestra, an opportunity to continue their music and thus retain the benefits of the instruction they have already received. It also increases the interest in music of the community itself by continuing some musical activity, such as, membership in an interesting musical organization which the School Department itself can control, both in selection of the music and in the general plan of the instruction and training that shall be given. By this means, the membership of the orchestra is increased and the graduating pupils are immediately enrolled in an organization of adults which has as its main feature the *furtherance of good music in the community.*

"As the evening school became more popular and other buildings were opened for evening classes, instruction was offered in two other evening schools. The orchestra in the Central Evening School rehearses from 7.15 to 8.15 and individual instruction upon any of the instruments is continued until 10.15. The enrollment this year has necessitated the instructor's devoting two evenings a week to the teaching. The Technical High Evening School, which was opened in August, has forty-eight pupils enrolled in its orchestra."

CHAPTER X

Necessity of Supplying Instruments

So many references have already been made to this subject that it may seem superfluous to repeat them. Many progressive school systems are willing to have bands and orchestras organized and some few have employed even special teachers to develop the work, but rare, indeed, are the cities that have given whole-hearted support to the extent of *spending money with which to buy instruments.*

American boys and girls, encouraged and guided by their parents, persist in clinging resolutely to the same favorite solo instruments. As far as the parents are concerned, the law of supply and demand evidently does not operate. The solo instruments predominate at every turn. It becomes a matter of educating the parents through the children.

If the *desired instrument is available* it is not difficult to get the player. When the student finally convinces the parent that he wants his own instrument, the chapter is concluded. Since this is the outcome in a large percentage of cases, it stands to reason that the only way to create an appreciation for the unusual instrument among the American people is to educate its young people through the only legitimate education channel, the public schools.

Why are the American symphony orchestras filled with foreign players? Because the Am-

erican boy has not had an *equal opportunity of acquiring a musical education.* Why are the American symphony orchestras among the best in the world? Because *foreign players* have been imported who can play *the unusual instruments.*

If, as a nation, America supports and patronizes the best orchestral music, when will she become an acknowledged musical nation? **Not until a plan for wholesale education in music is established in the schools of the country, which are the shortest and quickest avenues of approach to the parents and the public at large.** America spends annually about $600,000,000 for music in various forms, but she is still a mechanical enthusiast, preferring machine-made music to hand-made.

The individual must be made musical by being educated to make music for himself. His appreciation of things musical is much more keen if he knows "something of" the "process of the making" and bases his judgment on *personal experience* rather than on the opinions of music critics. Educate the boy while he is young, and he soon discovers his own liking for more music and seeks special training. Let the schools assume the responsibility of giving him his first musical incentive, and be sure that the music he studies and the training he receives is choice enough to stimulate to further effort.

The instruments needed to fill out the average elementary orchestra are two mellophones, a 'cello, and a tuba. The string bass part must be re-written in the range of the tuba. The mellophone built in F can be employed in the band, by utilizing the E-flat shank, thus serving a double purpose. These are the usual instruments needed

to augment the solo instruments which the pupils already own.

Two mellophones, at $75.00 each, equal $150.00. One 'cello at $50.00, one tuba at $100.00, make $300.00 as a very liberal estimate of the cost.

In the high schools, the instruments usually needed will be two violas, at $20.00, equals $40.00; two 'cellos at $50.00, equals $100.00; two string basses at $75.00, equals $150.00; two horns at $80.00, equals $160.00; one oboe, $60; one bassoon, $100.00; 1 bass drum $15.00, totaling $650.00.

School System Should Supply the Unusual Instruments

In the cost of other school equipment, the pupils do not furnish even a small part of it. In the orchestra and band, however, the parents, at their *own personal expense*, furnish the pupils with at least two-thirds of the instrumental equipment that is used. Is it unreasonable then to ask that the school system should furnish *one-third* of the equipment necessary to make a fairly good band and orchestra for the music department, when they never question the advisability of furnishing the entire equipment for almost any other department whose budget runs into thousands of dollars?

Five years ago, a questionnaire was sent to every school in Oakland, elementary and high, asking that information be gathered as to how many of the pupils owned instruments (piano excepted), the kind, and the cost. The total report exceeded $14,000 worth of instruments, owned by the pupils, supplied and loaned to the

school department by the parents. Later, the Board of Education appropriated $5,000 to supply the unusual instruments needed in addition to those owned by the pupils. Should a similar test be given in other cities or even in one high school, the average will show that the parents furnish two-thirds of the equipment. What will the Board of Education do? They are reasonable people and they need only to be convinced. Canvass your school. Get the number, kind, and cost of all instruments owned by the pupils, that can be used in the orchestra or band. Ascertain, also, the cost of the equipment and the disbursement for the manual training or domestic art department in the school or in the city. Show the Board of Education how much these departments cost and that the parents furnish nothing, and the school system supplies everything. Then show the number and cost of instruments that the parents furnish and supply for the music department. Finally, ascertain the *amount* of the expenditure that the Board of Education has made for the music department to show its appreciation of the assistance the parents have given to *further* the interest in music in the school.

CHAPTER XI

Conducting

To be able to conduct a chorus, band, or orchestra is an art which can be acquired by study and practice.

While each particular phase of conducting demands special qualification on the part of the leader, the fundamental principle underlying all conducting or directing is virtually the same.

Conducting is the physical expression of an intellectual conception of a composition, that those performing may be guided effectively in tempo, rhythm, tone and interpretation.

As most of the expression of temperament is a physical expression, it is well to cultivate as graceful a manner as the individual can acquire.

Conducting is a language of signs. Practise before the mirror to be sure that your signs are as graceful as you can make them.

Train the right arm to beat time. Keep the left arm quiet until you need its assistance in complicated passages, to give cues, or to indicate shading and expression.

Learn to beat time correctly; practise it until it becomes a habit. Beating any kind of measure should become so automatic that nothing will break or destroy its metronomic regularity until you will to make a change.

If you cannot carry on a short conversation, answer questions, turn pages, think of many things

pertaining to your rehearsal and yet never lose a beat, you still have something to learn.

A light holly stick about eighteen inches long makes a thoroughly satisfactory baton.

Take the baton between the thumb, the first and second fingers, guarded by the third and fourth fingers, allowing the heavy end to extend a little beyond the hand with the palm down and the back of the hand up, parallel with the floor. The control of the stick is governed by the thumb and first two fingers. Such control will permit of four kinds of motion:

(1) A small beat, made mostly by the fingers.

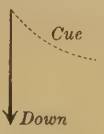
(2) A slightly increased beat, using fingers and wrist.

(3) A fuller beat, employing the forearm, when the fingers and wrist are used but slightly.

(4) The full arm-swing for heavy passages, when fingers, wrist, and forearm function but little.

How to Beat Time

The most difficult beat to learn is the cue beat which starts the musicians playing. The cue beat is usually an *up* beat like the raising of a hammer to strike a blow. The blow is the down beat which corresponds to the first beat of the measure. The mastery of these two beats gives the conductor one point of command.

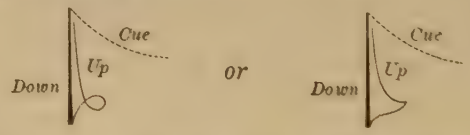


Hold the right hand in repose high enough above the head to be seen by all performers,

swing it toward the center line of the body and then down.

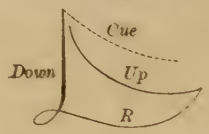
The cue beat is used only as a starter. If the words *Ready! Play!* could be substituted for motions, *Ready!* would correspond to the cue beat and *Play!* to the down beat.

In $\frac{2}{4}$, $\frac{2}{2}$, $\frac{4}{4}$ and fast $\frac{6}{8}$ measure the beat is *down, up,* starting with the cue beat:—



Practise this diagram on a blackboard making the full length of the beat about eighteen inches.

In $\frac{3}{4}$, $\frac{3}{2}$, and $\frac{9}{8}$ measure the beat starts with the cue beat, then *down, right, up:*—



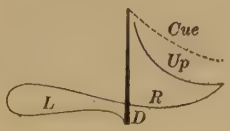
The last beat of the measure always corresponds to the cue beat in direction and precedes the down, or first, beat of each measure. A question may arise as to the reason for making the second beat to the right instead of the left.

As the down is the first and the last is an up beat it is impossible to go any other way than to the right. Any other manner of beating $\frac{3}{4}$ measure is wrong.

"In $\frac{3}{4}$ rhythm, for example, if very slow, or very complicated, three beats may be given to each measure, but down, right, up (not down, left, up), as this takes the baton away from the

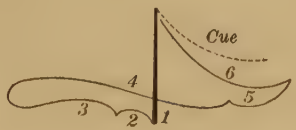
body in the second beat, and is therefore, more easily followed by the musicians."—From *Mistakes and Disputed Points in Music*, by Louis C. Elson; page 43).

In $\frac{4}{4}$, $\frac{4}{8}$ and $\frac{12}{8}$ measure the beats are:—Start with the cue beat; then *down*, *left*, *right*, and *up*:—



The last two beats will be found to correspond exactly with the last two beats of the $\frac{3}{4}$ measure, proving that inasmuch as the last beat must be *up* the second can only move to the left and the third to the right, to be in position for the fourth or *up* beat.

In slow $\frac{6}{8}$ measure, six distinct beats must be made:—As *down*, *l*, *l*,—*r*, *r*, *up*. Start with the cue beat:—



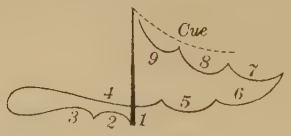
This is the hardest kind of measure to learn to beat with unerring accuracy.

Practise with each diagram on a blackboard, making a figure similar to the diagram, eighteen inches down and about eighteen inches across.

Careful study of all of the diagrams will show a corresponding similarity of direction and position of the first and last beats, emphasizing the cue or last beat, and the first or down beat;

covering the same track in general as the $\frac{2}{4}$ measure, *down* or *up* with three subdivisions to each beat. Remember always that $\frac{6}{8}$ measure is two-part measure, with three subdivisions to each beat, and not three parts with two divisions. Fast $\frac{6}{8}$ is always beat like two-part measure, *down* and *up*.

In slow $\frac{9}{8}$ measure, nine distinct beats must be made. Start with the cue beat:—

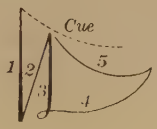


Covering the same track in general as the $\frac{3}{4}$ beat *down*, *right*, *up*, with three subdivisions of each beat.

In $\frac{12}{8}$ measure, 12 distinct beats must be made, tracing the track of $\frac{4}{4}$ measure *down*, *left*, *right*, *up*, with three subdivisions to each beat.

While $\frac{5}{4}$ measure is very rare and little demand is made of the amateur to beat this unusual measure it is well worth knowing. The Tchaïkovsky *Symphonie Pathétique*, 2nd movement, *Allegro Con Moto*, is written in $\frac{5}{4}$ measure and is not only a fine example to study, but is a beautiful use of this rather peculiar and fascinating rhythm.

It is a compound of $\frac{2}{4}$ and $\frac{3}{4}$ and requires the alternating use of both beats. As *down*, *up*, *down*, *right*, *up*.



The primary accent is the *down* in the $\frac{2}{4}$ and the secondary is the less important *down* of the $\frac{3}{4}$, with the strong accent again recurring on the return to the 1st beat of the next (2nd) measure.

Practice Makes Perfect—Practise all these diagrams until they become automatic. Then practise four measures of $\frac{2}{4}$; then four of $\frac{3}{4}$; four of $\frac{4}{4}$; four of slow $\frac{6}{8}$; four of $\frac{2}{4}$; four of $\frac{9}{8}$; four of $\frac{12}{8}$, etc., mixing up the measures until you have perfect command of all the motions.

After you have learned how to beat all the different measures correctly, you will find that you can still be easily confused when conducting a rehearsal.

Even in the moment of the most trying distractions, you must never lose your sense of rhythm and the down beat. Until you can keep time in any of the measures previously given, at different rates of tempo and not lose the beat, you still need practice before you become a perfect time-keeping machine.

In using the metronome for study, set the weight at the number indicated to get the speed of the rhythm desired. Listen to the tick for about eight measures and then stop the clock

It should never be used continuously. Use it only to suggest the required speed of the different movements.

The metronome gives the following marks on its dial:—

Largo	from	40 to 70
Larghetto	"	70 to 98
Adagio	"	100 to 124
Andante	"	126 to 152
Allegro	"	154 to 178
Presto	"	184 to 208

Notice that *Moderato*, one of the most frequent of tempo marks, is omitted. While these marks may be correct they are by no means obligatory.

Use good judgment at all times. *All music suggests its natural tempo, first, by the general mark indicating its speed; and second by the way it sounds.* If the tempo sounds hurried and blurred, slow up. If it seems to lack life and motion, try it a little quicker, and then fix in your mind the satisfactory tempo and stick to it. Don't start too fast and then try to slow up, nor too slowly and have to increase the speed until you arrive at the tempo you desire. Play a movement over in your mind until you are confident of the correct speed, then make your beat indicate correctly the speed you desire, and your players will follow you. You must know what you want, and your players will respond.

The most important beats to be learned are the $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$ as they form the four principal rhythms upon which most movements of usable music for school purposes are based.

Next come the compound rhythms, $\frac{9}{8}$ and $\frac{12}{8}$.

Careful study should be made of the three important tempos, *Andante*, *Moderato*, and *Allegro*. These terms are used to indicate the largest percentage of tempos. Other modifications of these tempos are indicated by being combined with these principal terms, as:—*Andante con Moto*, *Moderato con Grazia*, *Allegro non Troppo*.

Generally speaking, the speed from *Andante* through *Moderato* to *Allegro* doubles twice *e. g.* —*Andante*, one sound to the beat, slowly (quarter-notes); double the speed *Moderato* two sounds to the beat (eighth-notes); and then double again to *Allegro* (four sounds or sixteenth-notes).

This plan is suggested as one way of acquiring some control of tempo and it should be practiced, using $\frac{2}{4}$ measure $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$. In the latter, when it doubles to *Moderato*, and then to *Allegro*, the beat broadens into two beats instead of the six which is used only in slow movements.

Remember that the type of composition that is to be played regulates the speed. No two *Andantes* awaken exactly the same rhythmic feeling. Every composition, from a hymn to a symphony, has its own life tempo. It becomes the duty of the instructor or the conductor to find that life tempo. Slow movement must not drag; fast movement must not be played so fast that distinct articulation cannot be given to every tone.

Children in elementary schools and pupils of the high schools rarely have the same fluency of technique as adults. So an *Allegro* movement played by amateurs requires consideration of this fact.

Josef Hoffman, the celebrated pianist, in giving suggestions about practice advised, "The student should play a slow movement faster than indicated, to avoid the habit of dragging; and play a fast movement slowly, to overcome rushing."

Such practice establishes a control of tempo which is one of the most essential requisites demanded for a conductor,—such control can be mastered by practice, and no one should attempt to lead any group, be it chorus, orchestra, or band, who has not acquired a strong feeling for rhythm and tempo.

The pause 𝄐 or fermata may occur on any beat of the measure. Try not to alter the direction of your beat in order to make a hold. If a pause comes on the second beat in $\frac{4}{4}$ measure, make your beat to the left and hold at the end of the beat, then resume the third and fourth beat at the original tempo, which is usually indicated *a tempo*. Here most amateurs fail. It is always safe to resume the original tempo after a pause or a ritard.

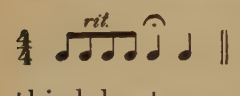
If a hold is made on a dotted half-note 𝅗𝅥. in a $\frac{3}{4}$ measure, beat out the three beats in strict time and hold the last beat for the effect of the pause. A common fault is the releasing of the hold too soon. A hold is made for effect. The effect is the result obtained by hearing the full chord sounded by all, and until that effect is produced and heard, the hold cannot be released.

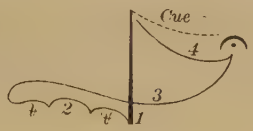
To acquire facility and poise in beating strict time is not difficult after one has had some practice, but it requires assurance and considerable experience to make a good ritard. A ritard is the lessening of the speed toward:—(1) a chord

of harmonic importance, (2)—a pause, or (3) a phrase which demands a slower movement for an artistic effect.

It is usually customary to beat the strict beat of the movement making the ritard in the measure indicated.

In other instances, it may be necessary to indicate the subdivisions of the beat—(as in a four-quarter measure—requiring a ritard on the first and second beats with a hold on the third beat). Divide the first and second beats and hold the third beat resuming *a tempo* on the fourth beat.





Ritard should be used sparingly and only where indicated. When a ritard is well done, it is very effective. Patient practice and assurance will make all the players respond at the same time, if the beat is distinctly given.

As an exercise, count out loud for four $\frac{4}{4}$ measures, making a ritard as suggested above in the fourth measure, and repeat four or five times.

In studying a composition in which ritards occur, practise approaching the ritard in tempo, make the ritard and then resume the tempo of the movements.

Always adhere to the beats indicated in the signature for the player must count his own time

and his count must coincide with the leader's beat. Waltz time or fast $\frac{3}{4}$ is usually taken at one beat to the measure, and that beat is a down beat.

Alla Breve ($\frac{4}{4}$ at half time), or ¢ with a line, or $\frac{2}{2}$ is beat with two beats; it is customary in most marches to use half time. If it is written in $\frac{4}{4}$ time, always tell the players of the change in the count, if you beat two, instead of four beats to the measure.

When a full measure of rest is indicated, beat the full measure using a very small beat. In the *Raymond Overture* by Thomas (discussed later), two measures of rest are indicated. Beat down, up, down, up, and the second up-beat becomes the cue beat to start the next measure and should be more pronounced, as it is an important beat.

In the *Pique Dame* Overture by Suppé—the first measure has a half rest, the music starting on the third beat; beat one, and make the second beat the cue to start on the third beat.

The Star-Spangled Banner begins on the third or up-beat. Use the second beat as the cue beat, swinging the arm from the center to the right to take up the third beat.

In leading amateur organizations, it is often advisable to set the rhythm and tempo by counting a measure in advance to secure a good attack, as: one! two! giving the cue beat on two to play on one, of the opening measure.

While such a procedure would not be necessary

for an adult or professional organization, in working with amateurs it is permissible to do anything that is legitimate to secure "safety first" results. Every device that will make your intentions clearer to the players, that will assist them to present a performance devoid of errors, confusion, and audible differences is a legitimate device, if it accomplishes its results and at the same time avoids unsightly methods of achieving them.

In performing an overture or selection which contains three or four different movements in various kinds of measure, do not swing into the next movement too soon. Pause long enough, to let the auditors, as well as the players, sense the end of that movement. It also permits the players to have time enough to think the rhythm of the next movement before they launch upon it. If the last chord of one movement becomes the beginning chord of the next movement, rehearse the passage often enough to establish a distinct feeling for the two different rhythms and secure a smooth transition from one movement to the next, avoiding both a perceptible and audible break.

In rehearsing an overture or a long selection (if it is not already indicated), it is advisable to mark certain places, with "cue letters," which will aid in stipulating "where to begin and how far to go." Some publishers have these cue letters already indicated, but many compositions have long movements that need special practice on certain difficult phrases, which necessitate playing the entire movement through many times, or dividing it up into small sections by means of the cue letters, which afford ease in finding the correct place to start.

Most movements are made up of eight or six-

teen measure phrases. Some are longer, but a cue letter placed at the end of every sixteen measures would be sufficient for practical purposes.

Supposing the movement consists of two hundred and fifty-six measures. No letter is needed for the first sixteen bars. So place the letter *A* above the bar of the seventeenth measure and *B* over the thirty-third, *C* over the forty-ninth, and proceed to the end using the letters as far as *O* which will be the cue letter for the last sixteen bars.

Sometimes the movements are short and change frequently enough to omit the cue letters.

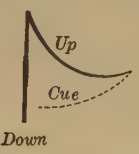
Go through the first violin, solo cornet, or piano part of the entire composition, carefully, making a check mark at the beginning of each musical phrase. Inspect the parts of all the other instruments to see how they compare. With these marks as a basis, place the cue letter where your check mark occurred, being sure to count the measures intervening between each letter so that you can transcribe the cue letters to the other parts correctly.

Studies for Band and Orchestra

Take as a study, *The Sunny South* by J. Bodewalt Lampe, published for Band by Jerome H. Remick, Detroit.

First *Andante Moderato* (♩ = 66 to 72) is good tempo. Beat strict time to measure twelve; slacken beat where bar has *Rallentando* returning to *Solo* which is played at a little less speed than first tempo. Hold last chord, measure sixteen, beating two full beats, finishing with the third beat which is given a slight "whip-stroke" at the

end, as a signal to stop together. Make a little pause before going into the *Allegro Moderato* which is taken at (♩= 120). Keep strict $\frac{2}{4}$ all the way through. This movement begins on the up beat so the cue beat is just enough movement of the hand to get into position for the up beat:—



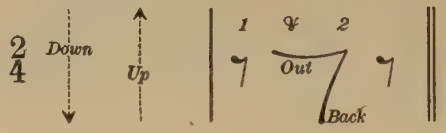
Notice the effect of the dynamic difference between *ff* and *f*, also the pause over the rest in the last (thirty-second) measure which allows time to turn the page.

Andante — at (♩= 80). Keep strict time — after pause in measure six—return to *A Tempo*—same again in measure fourteen—after this second pause, allow a little flexibility in the speed, and observe that the end of the present *Andante* which should be measure sixteen becomes the first beat of the first measure of the next *Allegro.*

Such a change of tempo is apt to go too fast at first and have to be slowed down. (♩= 108 to 116) is fast enough, for such a movement depends upon the clarity of its execution for its effectiveness. The second ending is what is known as the "break" in a "hoe down" dance, and requires a "trick beat" to look well, and to make the two final chords stand out distinctly.

If we count the two measures as—*one! two!—one! and two!*, beat the first measure, down, up, as customary, and in the second measure omit the first or down beat, concentrating the two beats on *and* and on *two*, which makes two short

quick beats out to the right and back instead of down and up.



Practise counting out loud and repeat "sixteen" times. Such "trick beats" are easily acquired and are legitimate to substitute for the regular beats.

Next *Andante* at (♩= 96) followed two measures later by (♩= 80). This makes a *Rallentando* from the previous *Allegretto* to the present *Andante* and is very effective. Measure nineteen in this movement is a connecting measure serving as an introduction to the next *Allegretto*, and as the present movement is 4/4 measure at (♩= 80) and the next *Allegretto* is 2/4 (♩ at 116), the time almost doubles.

Measures nineteen, twenty, twenty-one and twenty-two of this *Allegretto* serve as an introduction to the next *Adagio*. Observe the *Ritard* and the *Lento*.

The *Ritard* does not affect measure nineteen, but extends through the three measures following, each one slower than the preceding measure.

Beat two strict beats for each measure, getting slower with each measure until measure 22. The Basses take this solo. The effect of the *Ritard* in the three previous measures makes the first two eighth-notes very slow. Give a beat to each as if they were two quarter-notes. To the next four sixteenth-notes, give one beat each, as if they were quarter-notes in 4/4 *Adagio* which follows.

Here is an instance where the actual appearance of the note values gives way to the slow speed and demands special treatment to make it effective.

Adagio at (♩= 60) is a slow swinging beat. While it is proper to beat only four beats as indicated (𝄴, common time or 4/4 measure), it would not be incorrect to beat it as 12/8 measure on account of the slow tempo, which would make two four beat measures in each measure, giving one beat for each eighth note. It is better, however, to continue with the four beats. Again notice the pause 𝄐 at the end of this movement.

The next *Allegretto* at (♩= 120), keep strict time and spirited, but not too fast, up to the *Allegro Maestoso.*

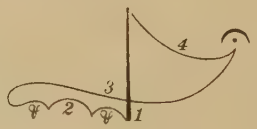
Here arises a very important instance where *The Star-Spangled Banner* is included in a medley. **This piece should never be played except as a separate number. When it is included in a medley or in any piece, in any way, it is always legitimate to eliminate it.** This necessitates marking it out in all the parts. To do this use the "cut" mark. Place the Coda-sign 𝄌 at the end of the last measure of this present *Allegro* and another one at the beginning of the last *Allegro* and draw a line (with a red pencil), from the first Coda-mark, through the *Allegro Maestoso* (*Star-Spangled Banner*) to the second Coda-mark at the beginning of the last *Allegro.*

When playing, just continue strict time without a break into the last movement. On the last chord (measure nine), beat two beats for this measure and hold the first bar of measure ten until the chord is sounding full, then make the

ending-beat form the point of rest like the shape of a large comma.

Gloriana Overture, by A. J. Weidt, published by Walter Jacobs, Boston, is a good study for an elementary orchestra.

$\frac{2}{4}$ *Andante*, (♩=72). Use long swinging beat. Keep strict time to measure fifteen. Divide the first and second beats which makes an easy *Rallentando* into the pause in the third beat.



The next movement *L'Istesso Tempo* (the same time) is in $\frac{9}{8}$ measure and the last movement was in $\frac{2}{4}$ measure. $\frac{9}{8}$ measure is three-part measure with three-eighth notes to the beat and the hand beat remains just the same, three swinging beats with (♩=72) to one beat. In measures ten, eleven, twelve and thirteen cue in with the left hand the instruments taking the counter melody. In measure fifteen, to make a good *Ritard*, subdivide the third beat in measure fourteen, beat the first as one beat, subdivide the second, and pause on the third, ready for the next *Allegretto*. Notice that the small beat which must be used for the last eighth-note, serves as a cue beat for the attack on the next movement.

$\frac{2}{4}$ *Allegretto*, (♩ = 108). At measure twenty-three, change of key, use the cue letter *A*. Cue in the clarinet playing the melody, and have the violins that play the counter melody make a good attack on the first note of each of the melodic groups.

In measure fifty-one, make a slower and longer beat for the *Ritard.* In measure fifty-two, give the down and up beat and use the "cut" beat at the end of the second beat to make all players finish together on the eighth-note. Make a perceptible pause 𝄐 before taking up the next movement.

Measure fifty-two is rather unusual but very effective, and it will require some practice to direct the entire closing phrase correctly and to secure a clean finish on this peculiar ending. Have the players count back six bars from the hold 𝄐 and practise this phrase until it is done acceptably.

Teach the players to count a given number of measures forward or backward from a first ending 1 ; from a hold 𝄐 ; from a double bar ‖ ; or from the title of the next movement. In the case in question, the instructions could be:—count back six bars from the hold 𝄐 ; from the double bar ‖ ; or from the *Andante Moderato.*

Always begin with a full measure in rehearsing a particular passage, starting on the first or down beat; try to select the beginning of a natural musical phrase to use for repetitions.

The next movement Andante Moderato is written as $\frac{12}{8}$ measure taken at (♩. = 69). (Notice again the use of the dotted quarter-note as the unit equal to one beat). The hand beat is exactly like $\frac{4}{4}$ measure. Down, left, right, up, except that the

rhythm has three sounds for each beat instead of one or two as commonly used in $\frac{4}{4}$ measure. Make the string bass play the first note loud, as it comes on the first beat of the measure and is also the first note of the three-note groups which make up the fundamental rhythm of the movement. Let the violin play the pizzicato distinctly, and cue the cornet for the solo, on the fourth or up-beat.

It has not been necessary to use cue letters in this selection for most of the movements have been short enough to rehearse in their entirety, except in the *Allegretto* use *A* in measure twenty-three at the change of key.

Now at measure 10, in the *Andante Moderato*, use the letter *B*. Always place the cue letter over the bar, never in the middle of the measure. From *B* to the end of this movement is very pretty and effective, and has some good cues, and nice solo effects. Always give the cue or "start-signal" to each of the different instruments. Observe that most of the themes begin after the third beat, so make that beat serve as a cue beat. (As a passing comment, it might be well to remind the reader that either in singing or playing, you play *with* the beat or *after* it, so rhythm is very simple if you keep this constantly in mind).

This entire movement illustrates the rule.

In measure twenty-four, *Andante Moderato*, subdivide the third and fourth beats and make the pause 𝄐 on the second subdivision of the fourth beat for the hold, using the last beat as a cue beat for the final chord. In measure five use three slow beats, making the third beat a cut beat, to finish the chord together.

Allow time to turn the page, and take up the

next *Allegretto* at the same tempo as used before (♩=108). In measure twenty-three of this movement, use the cue-letter *C*. In measure fifty-two again occurs the peculiar ending, which must be executed smoothly to be effective.

Allegro vivo $\frac{2}{4}$ at (♩=116), is a little faster than the previous movement. Beat strict time up to measure twenty-two, where the *Ritard* occurs. To make this effective, it will be necessary to use four beats in this measure, subdividing the regular beats so as to make a graceful and smooth approach to the *Grandioso*. To rehearse this passage, count back six (6) bars from the double bar or *Grandioso*, and start on the first beat of the measure. It will count:—

rall.

$\frac{2}{4}$ 1 2 & | 1 2 | 1 2 & | 1 2 & | 1 2 & | 1 & 2 & ‖ $\frac{12}{8}$ $\frac{4}{4}$

D. U. | D. U. | D. U. | D. U. | D. U. | D. L. R. U. | Beat as slow

Practise this phrase many times until it is firmly fixed in the minds of the players.

The final movement, *Grandioso* is written in $\frac{12}{8}$ (♩.=60) Beat four beats down left, right, up.

As the counter melody is played by the bass instrument do not take the tempo too fast nor yet let it drag.

In measures nine and ten the ensemble ends on the third beat and this beat serves to cue in the cornet solo passages. The last beat of this measure (ten) brings in a full accented chord resolving and ending on the 1st beat of the next measure; it occurs again on the second, ends on the third, starts on the fourth, and ends in a double accent on the first beat of measure twelve.

These accented chords demand specially accented beats by the leader.

Overture *Raymond*, by Ambroise Thomas, published by Walter Jacobs, Boston, Mass., is a good study for a high-school orchestra.

The length of the movements and the frequent difficult passages that need extra drill, demand the use of cue letters.

After the first eight bars, *Allegro Moderato*, occurs a two-bar rest which is rather unusual. However, the time for these two silent measures must be indicated by a small, yet visible, beat.

The same sort of a phrase occurs again, followed by two bars of rest.

Count measures from the beginning.

Place *A* over bar twenty-one, *B* over bar forty-five.

Andantino—(next movement). Count measures from the double bar.

Place *C* over bar twenty-seven, *D* over thirty-eight, *E* over sixty-one.

It will be found advisable to beat this entire movement as $\frac{4}{8}$ instead of $\frac{2}{4}$, especially with amateurs.

Allegretto con moto place *F* over twenty-one, *G* over thirty-seven, *H* over sixty-five, *I* over eighty-one, *J* over ninety-six, then use *Meno mosso*. Place *K* over the twenty-seventh measure from the full measure marked *Meno mosso*.

Più mosso—(next movement). Place *L* over twenty-seventh measure (from *Più mosso*.

To transfer these cue letters to the parts, mark in the reference copy (first violin), the number of measures between each letter. The next letter will always be placed over the next bar. In counting for the next letter, include the cue letter measure as the first measure of the next group; *i.e.*—from beginning, twenty meas-

ures to *A;* twenty-four from *A* to *B;* twenty-four to *Andante;* twenty-six from *Andante* to *C;* eleven from *D* to *E,* and so on to the end. This makes it easy to count and transfer the cue letters accurately. The horns are usually the hardest part to mark as they frequently have *many measures* of rest.

Pique Dame Overture—Von Suppé

Published by Walter Jacobs, Boston, Mass.

Try inscribing the cue letters as indicated.

Moderato—28 to *A.*

Allegretto Con Fuoco—50 to *B*—47 to *C*—16 to *D*—26 to *E.*

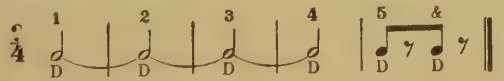
Andante Con Moto—

Allegretto—30 to *Più Mosso*—54 to *G.*

To count for *C,* begin with the fifty-first measure as the first of the forty-seventh group—placing *C* over the forty-eighth measure, etc.

Two examples are afforded in this piece:—(1) In the first measure, beat the two silent beats of the half-rest which really act as two cue-beats to start on the third; (2)—the *Presto* (last eight bars) beat one down-beat to each measure.

With the fourth bar begins a hold, ending in the fifth measure with two short chords. To conduct it well, just remember that you have five measures or five down beats and count your beats as



In the last measure, make two quick beats with the hand well up in the air, as if you were pounding on a door (*Bang! Bang!*)

These suggestions may serve to assist the teacher in studying (1) the mechanical movements of conducting, (2) in finding suitable places for repeated drills of difficult passages, (3) in placing cue letters, and (4) in illustrating the solution of a few problems that demand special treatment.

(See *Essentials of Conducting*, by Karl W. Gherkens. Oliver Ditson Company).

Suggestions About Rehearsals

The symphony orchestra conductors are *teachers* of the first rank. They know their subject thoroughly and are able to impart their knowledge to others. Moreover, they are able to inspire the players under their command, to give their best at all times. However, if a conductor, with all the other virtuoso qualifications which most of them possess, has not the rigid drive of a drill master, his usefulness is limited. To know *what* to rehearse, *where* to locate the fault, *how* to correct it, *to drill* until the desired result is obtained, these qualities make the good conductor. They are the essentials, then, that one must cultivate if he would excel in this great art.

If one has had no orchestral experience, it is advisable to attend the rehearsals of some good orchestra and study the methods of the conductor. Drilling amateur organizations such as exist in schools is more difficult than working with *professionals*, for the performers are not as yet masters of the *instruments*. So the *successful teacher of amateurs is handicapped if he has not some technical knowledge of all the instruments*. To those, then, who have not this knowledge, a few other suggestions may be helpful.

Study carefully the hints given in the chapter on *Tuning*.

Study separately all the parts of the composition to be played *before* they are distributed to the players. Mark on your conductor's part, in small notes, those passages that may need *special drill* and with which *you should be familiar without having to refer* to the player's part. (Note suggestions made in Chapter Sixteen).

Learn to perfect the *secondary parts*, and do not give all your attention to the first violins.

Rehearse sections. Drill all the strings on a difficult passage, then take all the brass, and then the wood-wind, showing good judgment, however, by not allowing any section to remain silent too long.

Let the melody parts remain silent and rehearse the second violins, horns and drums alone, *always* using the piano part, which helps to weld the playing. Take these same instruments through again, adding cornets, trombone, bass, and clarinets.

When *secondary* or *accompaniment* parts are well played, the entire performance is greatly improved. Even if the melody parts are well played, and the accompaniment parts are indistinct, ragged and uncertain, the effect is far from pleasing, but if the accompaniment parts and the full harmonic structure of the composition are distinct, defined, and well played, even an inferior performance of the melody parts is not wholly annoying.

The importance of the rehearsals depends upon the amount of improvement that is made in playing the secondary or accompaniment parts, and the development of the entire ensemble.

Always endeavor, at each rehearsal, to bring one composition up to the standard of *finished work.*

Use these *finished pieces to begin and end the rehearsal. Never allow the careless playing of any composition, for in proportion to the standard of performance which you demand, just so will the players respond.*

In public performance, the players should always be given the *same tempos*, and the *same cues*, that were found necessary to be given at rehearsal.

Do not try to show off as a conductor, but give your entire attention to helping the players to *come in* on time, to realize that you know *when* and *what* they are to play and *how* it should be played, and *that* as a conductor you are a *help* instead of a *hindrance.* This attitude will stimulate the hearty cooperation of all the players. If you attempt, *especially with amateurs*, to do in public something different from that which you have done at rehearsals, the poor performance will be due to the poor conducting instead of poor playing. **A good conductor can make amateurs do wonders and a poor conductor can spoil the performance of even the famous Boston Symphony Orchestra.**

How To Drill

(1) Have all the music that is to be rehearsed placed in a large folding envelope for Orchestra, *No. 4556-C-Yawmanote Filing Pockets;* 15 x 9½ x 1¾ expansion; for Band, *No. 4033-C-Yawmanote Filing Pockets*, 11¾ x 9½ x 11 1-3 expansion, labeled on the outside with the name of the instrument, as:—

Solo Cornet—1st Cornet.
Baritone Treble Clef (T. C.) Tuba.
E-flat Clarinet-Baritone Bass Clef (B. C.)

(2) Appoint a librarian to distribute these envelopes, placing them on the racks with the label visible, so that the players know where to find their respective places.

(3) Have the racks and chairs placed according to the seating plans suggested. Two players are supposed to read from one part, so only one rack is necessary for every two players. All of these preparations should be completed and ready before the players gather.

(4) A quick way to take the attendance is to place a sheet of ruled foolscap paper, clipped to a heavy cardboard, with a pencil attached to a long string, and let the members sign up as they come into the rehearsal room. This eliminates wasted time consumed in calling the roll, and the attendance can later be transferred to the permanent record.

(5) Tune up one instrument at a time. Do this carefully, but quickly. Listen all the time during the rehearsal for bad intonation and learn to detect the particular instrument that is *flat* or too *sharp*.

(6) Begin the rehearsal with some *easy* number, a march or some familiar piece. Always end the rehearsal with some selection which the group can play well. Never *start* a rehearsal with a selection that is new to all. *A poor beginning* and a *poor ending* of a rehearsal are very apt to have a disheartening effect on the players. Sandwich the new numbers and the real grinding drill work of the rehearsal period between the two layers of familiar pieces.

(7) Acquire speed in knowing what to attack and where to focus the energy of your drill.

(8) Listen for bad intonation and keep the instruments in good tune as they warm up and get sharp as the rehearsal progresses.

(9) Select the numbers to be rehearsed with the idea of having some selections ready for a public performance. A symphony orchestra or a concert band would soon tire of rehearsals, if they had no prospect of performing the selections for an audience. A band that makes frequent public appearance rarely lacks interest in the rehearsals.

(10) Always have four or five marches well rehearsed, an overture that can be performed with finish, style and dash, and at least one patriotic selection of familiar tunes.

(11) The parts of an overture that call into play the full band are apt to be more frequently rehearsed than the more quiet parts which employ solo effects. The fewer instruments playing, the more perfect must be the intonation. These quiet passages show off the band to better advantages than the noisy parts, so drill carefully to perfect these movements.

(12) When rehearsing a composition, endeavor to bring each separate movement up to a degree of finish that will convey to the players the tempo and style of performance that you desire.

(13) Always play a new composition through in its entirety, that the players may get some general idea of the selection. As the last movement is usually the climax and frequently contains the most difficult parts, learn the last movement first.

(14) Rehearse each movement separately, picking out the difficult measures and drilling on them until the *rhythm*, *tone*, *intonation*, and *expression* are thoroughly understood by the performers. Endeavor to get a good rendition of each movement as you rehearse it, then take another movement, and drill on that. Make your drill work constructive, having in view two objects, either perfection of *technical detail* or an ensemble performance of the composition that will exemplify the ideals of perfection toward which you have been working. **Rehearsing, without a definite purpose, is like walking without a destination in view. You never arrive.**

(15) "Finished work" consists of those selections that have been frequently played and sufficiently well rehearsed to be presented at a public performance. After all the different movements have been worked out separately, the entire composition must be played through to secure continuity of performance, contrasts of effects, tonal balance, rhythmic poise, accurate intonation, dynamic moderation and artistic presentation.

CHAPTER XII

Suggestions About Tuning

The tuning of bands and orchestras in the elementary and high schools presents a serious problem to the average amateur teacher, particularly if this teacher is not a performer upon some other instrument than the piano. It is better to use the piano for tuning than to rely upon a pitch pipe or some other instrument. International pitch on the piano is *A-435*. The majority of professional orchestras tune to about *A-440*. All *pianos* that are to be *used* with *orchestras* should be tuned to the pitch of A-435.

VIOLINS Sound *A* on the piano. The strings of the violin are first, *E*; second, *A*; third, *D*; fourth, *G*. Tune the *A* string, then the *E*, then *D* and then *G*, plucking the strings until they are up to the pitch; use the bow to finish the tuning. When tuning a violin, the teacher should inspect the bridge to see that it is straight and that the sound-post is in position. The violin is tuned in fifths. While seemingly it is easy to tune a violin, it requires considerable practice to tune it correctly and quickly.

The best violin string to use for pupils of the orchestras in the elementary schools is a steel *E* with a patent tuner. (In illustration No. 1, page 38 is shown the steel *E* and tuner). The gut strings break so easily that they are both expensive and troublesome. The silk strings are less ex-

pensive, not as durable, but give satisfactory service. Inasmuch as many of the symphony orchestra players use the steel *E* strings not only for concert but for solo work as well, there can be little objection raised to the tone which is produced from a steel string as being unmusical. They are much easier to tune if attached with a patent tuner which costs but thirty-five cents; otherwise, they are difficult to adjust accurately, as the least tension raises or lowers the pitch very perceptibly.

When pegs are slippery and will not hold in the scroll, apply chalk to the points of contact. This will help materially, at the immediate moment, in making a peg hold tight. However, if the condition is chronic, it is better to have a repairer fit a new peg.

If, by any chance, the sound-post should be out of place or down, do not attempt to replace it yourself, but see that the violin is taken to a professional repairer, for the replacing of a soundpost is a difficult feat to perform.

When replacing broken strings, lock the string in the tail piece, either by making a double knot, or by a loop through which the string may be slipped. Carry it over the bridge up to the peg. Insert the string in the peg-hole, turn the peg from you until the end is easily caught, pull through until the slack is taken out of the string. In order to make a lock on the string, which will prevent its slipping, wrap the loose end around the string over to the right and under, holding it in such a position, until the tension is drawn on the string by turning the peg.

If a double length *E* string is used always cut the string in two, using a single length instead of

allowing the unused portion of the string to be wrapped around the scroll. It is always advisable for the teacher to carry a few steel *E* strings, the ones that break the most frequently.

It is advisable that all violins be equipped with chin rests. (Becker is good, and made in America).

VIOLA AND 'CELLO The viola and 'cello are also tuned in fifths. The names of the strings, in order are first, *A*; second, *D*; third, *G*; fourth, *C*.

STRING BASS The string bass is tuned in fourths instead of fifths, the first string is *G*; the second, *D*; the third, *A*; and the fourth, *E*. It is better, by far, to tune to the pitch of the piano by sounding the various tones, than to attempt to tune from a pitch of *A*, as professionals do. The string section is really the easiest section in the entire orchestra to get in tune, and, incidentally, the first section to get out of tune.

FLUTES A good Boehm flute is expensive. The old Meyer System flutes, mostly high pitch, are numerous in second hand stores. To lower high pitch instruments it is necessary to pull out the barrel joint at least one-half to three-fourths of an inch. (Illustration No. 5, left). On the piano, sound second space *A*, then try octave *A* (first line above the staff), and also test the pitch of *D* (third space above the staff). High pitch flutes and clarinets are the bug-bear of the instrumental teacher's existence, as they are cheap, and the parents usually purchase inexpensive instruments until the pupil has proved that it is worth while to spend money on a better one.

It is almost impossible to get these high pitch instruments in good tune.

CLARINETS The B-flat Clarinet can be tuned two different ways. Follow the previous suggestions. Sound *A* on the piano and ask the player to sound *B-natural* on his clarinet. The next alternative is to sound the *B-flat* on the piano and ask the player to sound *C*. The latter method is to be recommended. If the pitch is flat, the joints must be crowded together, if the pitch is sharp, the mouth-piece and barrel joint can be pulled out about one-eighth of an inch. Whenever the mouth-piece or barrel joint is pulled out very much, it nearly always affects the natural pitch of the instrument and certain tones will still be out of tune. If tuning an A Clarinet sound *A* on the piano and ask the player to sound *C*. Always test these tones by sounding the octave.

CORNET The cornet, like the clarinet, can be tuned in two different ways. Sound *A* on the piano and have the player sound *B-natural* (the second valve down), or sound *B-flat* on the piano and ask the player to sound *C*. If the instrument is flat, shorten the length of the tube by pushing in the tuning slide, if sharp, pull out the tuning slide and lengthen the tubing, thus raising or lowering, the pitch of the instrument. The tuning-slide is shown in Illustration No. 7.

HORNS Horns are built in F. It is best to sound the *F*, fourth line bass clef and ask the player to sound *C*. Use the tuning-slide to alter the pitch. Horns in *E-flat* sound *E-flat*, and horns in D sound *D*. Always ask player to sound *C*.

TROMBONES The trombone is built in *B-flat*. Sound *B-flat*, second line, and first added space, bass clef. Have the player sound the open tone of *B-flat* as the tone, in this case, sounded by the player is the *actual* and not *transposed* pitch. If player reads from treble part, sound *B-flat* and have the player sound *C*.

TUBA The tuba is built in *E-flat* and is a non-transposed instrument. Sound low *E-flat* on the piano, first line below the staff bass clef, then have the player sound the pitch of the open tone.

BASSOON AND OBOE The oboe and the bassoon are difficult instruments to tune because the amateur can hardly humor the reed enough to bring it up to pitch. Tune to the *A* of the piano and if too sharp, pull the reed out a little, if too flat push the reed in. The bassoon is tuned in the same way. A new reed needs adjusting. Some are too soft and others too stiff. It not infrequently happens that it is necessary to cut off some of the cork end.

How to Tune Band Instruments

It is necessary to warm the instruments by blowing through them. Stuff a handkerchief into the bell-end of the clarinet, force the air through the finger-holes. Reed and brass instruments are nearly always flat at the beginning of a rehearsal and sharp by the last half. This warming up process is more effective than the usual tooting method and much less annoying.

Test out the *B-flat* clarinets asking each one in turn to sound *C*, third space treble, and take the lowest pitched clarinet as the tuner.

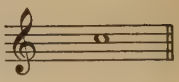
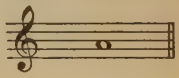
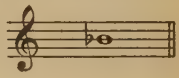
Let the player sound his *C* and tune each *B-flat* clarinet separately to this pitch, each player sounding *C*. Tune one at a time. Always hear the tuner first, then the instrument to be tuned afterwards. Do not let them sound together, as it is difficult to judge whether the pitch heard is above or below the pitch desired.

As you have taken the lowest pitched tone, all the other clarinets should be a little sharp of the desired pitch. Pull the mouth-piece out a little, not to exceed an eighth of an inch.

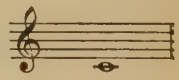
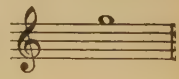
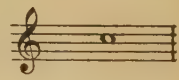
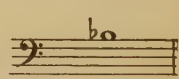
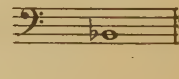
To this *C* of the clarinet, tune all of the *B-flat* cornets separately, each sounding its *C*. Test the natural or fundamental open tones *C*, *G*, *C*. Pull the tuning-slide out about a quarter of an inch or more, if the pitch is too sharp.

TUNING CHART FOR BAND

UNISON FOR TREBLE INSTRUMENTS

1. Clarinet in B♭, Cornet in B♭, Soprano Saxophone in B♭ — Sound 
2. E♭ Clarinet — Sound
3. D♭ Piccolo — Sound 
4. Flute in C — Sound 

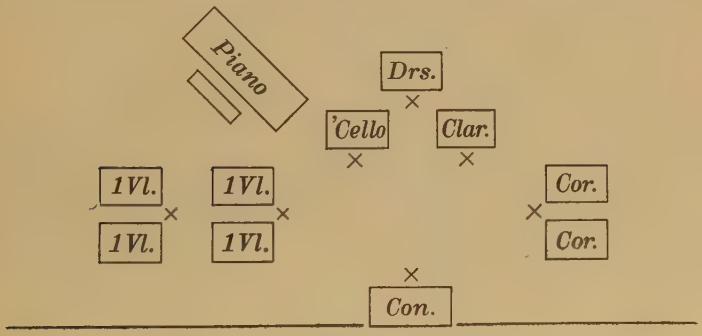
UNISON FOR BASS INSTRUMENTS

5. Clarinet in B♭ or Cornet in B♭ — Sound 
6. E♭ Altos, E♭ Alto Saxophone — Sound
7. E♭ Baritone Saxophone — Sound 
8. B♭ Tenor Saxophone, B♭ Baritone (Treble Clef), B♭ Trombone (Treble Clef) — Sound 
9. B♭ Baritone (Bass Clef), B♭ Trombone (Bass Clef), Bassoon — Sound 
10. E♭ Tuba, BB♭ Bass — Sound 

CHAPTER XIII

Seating Plans for Orchestras and Bands

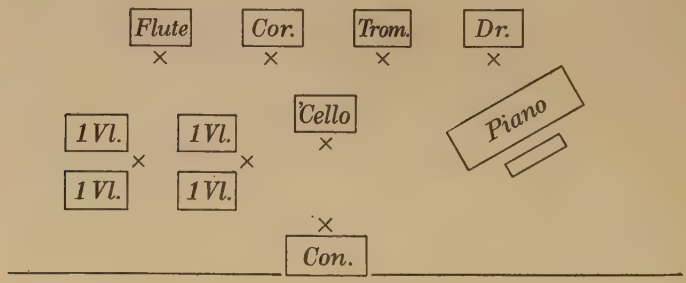
The diagrams that follow give various plans for seating groups of instrumentalists. As the number of performers vary, as well as the amount of space at the conductor's disposal, the plans outlined are given only as suggestions. In the seating plans for orchestra, as well as those for band that follow, the number of the performers indicated in each diagram suggests the proper proportion for an effective balance of parts. The mark X indicates the position of the music stands.



1 ORCHESTRA OF SIX PARTS AND PIANO

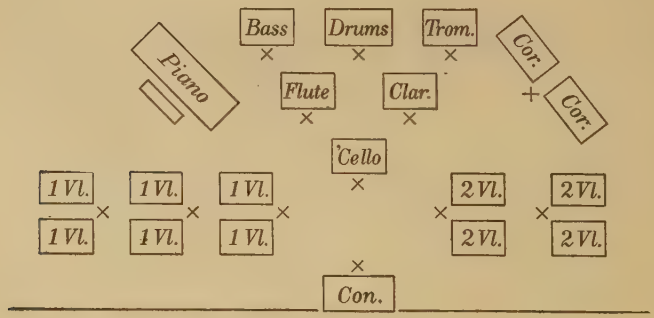
(Ten performers)

The next grouping for a small orchestra, while of but six different instruments besides the piano, uses the flute in place of the clarinet and the trombone in place of the second cornet.



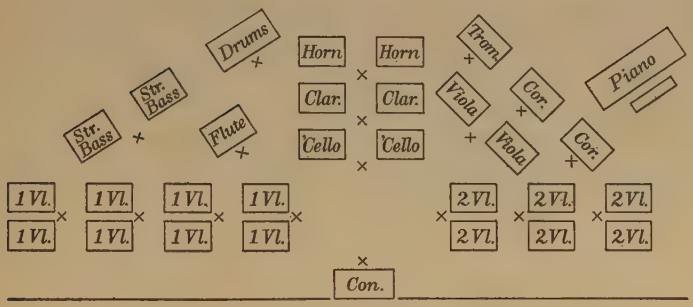
2 ORCHESTRA OF SIX PARTS AND PIANO
(Ten performers)

The third grouping contains all the instruments in the first two with the addition of string bass and second violin, naturally a more effective combination.



3 ORCHESTRA OF TEN PARTS AND PIANO
(Nineteen performers)

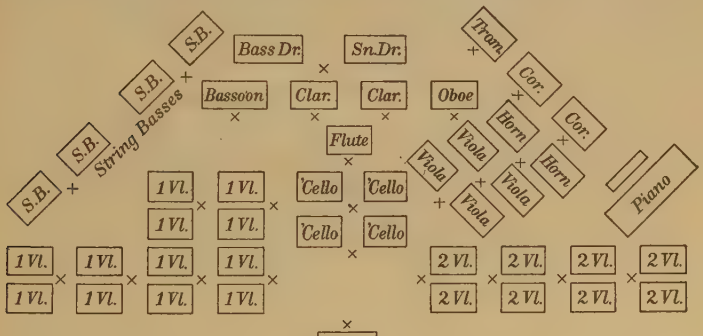
By adding two horns, two violas and a second clarinet, and at the same time increasing the body of strings in due proportion a still more effective orchestra is indicated in No. 4.



4 ORCHESTRA OF FOURTEEN PARTS AND PIANO

(Thirty performers)

The addition of the oboe and bassoon with a further strengthening of the string section gives us what is termed the "Full Orchestra."

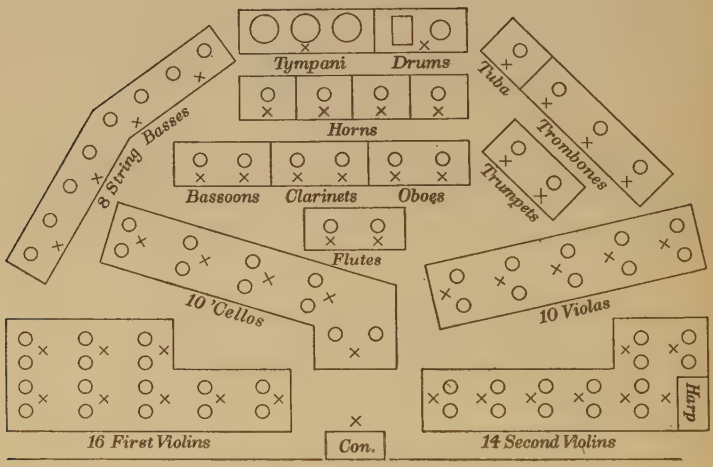


5 FULL ORCHESTRA AND PIANO

(Forty-five performers)

The richness of the complete "Symphony Orchestra" is due to its full complement of players in both the wood wind and brass choirs *properly balanced by an ample body of string players*, and the

addition of the harp. In an orchestra of a hundred players about three-quarters are in the string choir. In building or grouping any orchestra this general proportion should be kept in mind lest the wind section, particularly the brass, overbalance the strings and the group become a band rather than an orchestra.

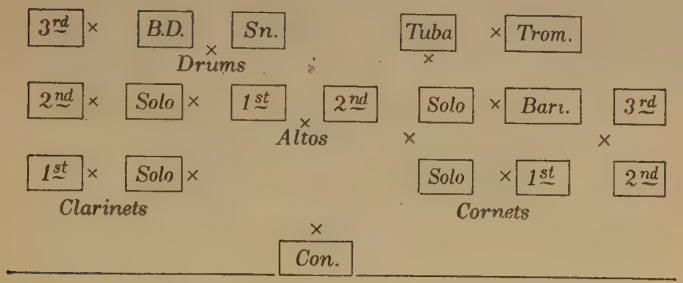


6

SYMPHONY ORCHESTRA

(Seventy-nine performers)

The governing factor in the grouping and seating of an orchestra is the string section, because of its dorminant importance, while in a band the burden of the performance rests on the clarinets and cornets. The diagrams that follow are intended to suggest not only the proper seating of bands of various sizes, but the proper balance of instruments.

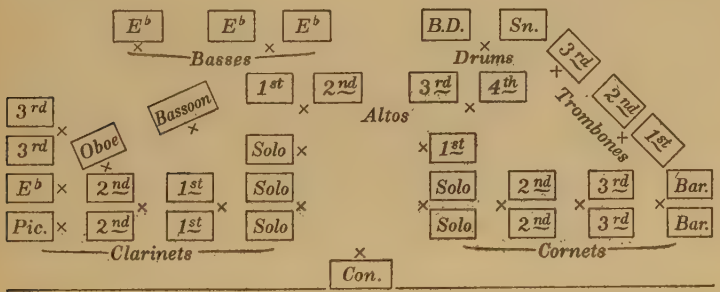


7

SMALL BAND

(Sixteen performers)

By adding oboe, bassoon, piccolo, basses, third and fourth altos, and second and third trombones, at the same time adding to the clarinets and cornets a large and effective though not complete band is obtained.



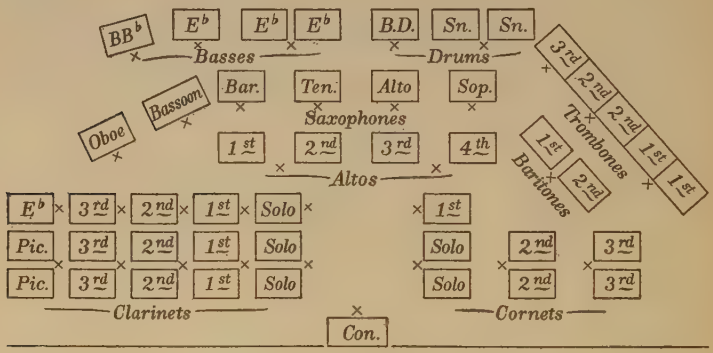
8

LARGE BAND

(Thirty-four performers)

To bring a large band like that just indicated up to the requirements of a "Full Military Band" a quartet of saxophones and a *BB-flat* bass are needed,

besides strengthening the other parts. Diagram No. 9 shows the seating plan for a band of this type.



9

FULL BAND

(Forty-six performers)

CHAPTER XIV

How to Assemble an Orchestra Score

1—Lay out all the parts on a table in the following order:

First violin, second violin, viola, 'cello, bass, flute, first clarinet, second clarinet, first cornet, second cornet, horns, trombone, drums, oboe and bassoon.

2—Inspect each part separately and carefully.

3—Choose those parts having the *largest full measures* of either melody or harmonic parts.

4—Before transcribing the notes, it is advisable to make a blank scaffolding of the exact size of the measures.

5—Use full size sixteen stave manuscript paper for the score.

6—In order to make certain how many pages will be needed, make a diagram of the *actual number of measures* in the *entire composition.*

7—Take a piece of foolscap paper the exact width of the ruled lines of the score paper.

8—Use the first violin part as the guide for the width of the measures. Make a mark on the diagram paper about ⅛ of an inch long corresponding to the upright bars on the printed page, like the marks on a ruler, which will give you the exact width of each measure. Always compare the measure-spaces with the different parts already selected because of their full measures, and if any measure is found to be too small to contain all the

printed notes, increase the size of that measure to the size of the largest measure, and change the rest of the measures accordingly. Remember that a printed part always occupies less space than a hand-copied or manuscript part; so instead of crowding, let the measure-space be ample.

9—Having made a diagram of enough measures to fill the first page of the score paper, put a check mark over the last bar included on the first pages, so that you will know where to start for the second page, and mark page one on the music part and also on the diagram.

10—Fold this diagram under about one-fourth of an inch and a new edge is ready to be marked for page two.

11—While in orchestra parts the signature is usually omitted it is better to use it at the *beginning of each page* of the score, so always allow space for the signature in marking the width of the *first measure* on each new page.

12—Having allowed space for the signature, begin at the check mark as the starting point for the first measure of the second page.

13—When enough measures have been diagrammed to fill the width of the score paper, make another check mark to indicate where you stopped, mark it page two (2) on the music-part and also on the diagram-part.

14—Fold over about one-fourth of an inch and proceed page after page until you have made complete diagram of the *exact size and number* of all the measures in the *entire composition*. Be sure to indicate the first and second endings by lines and double bars exactly like the printed score, not forgetting the space for the signatures.

15—When the size of all the measures has been made, take as many sheets of score paper as will be needed, determined by the number of pages marked in the diagram sheet—allowing four pages to each sheet of score paper. For short compositions like marches three sheets or twelve pages are usually more than ample.

16—Take white thread and a needle and make about three large stitches in the crease of these sheets, tying them together and binding them like a book. Number each page in the upper right hand corner.

17—Unfold the diagram sheet and transcribe on the *top* and *bottom* of the first page of score paper the diagram of the size of the measure of the first page. Take a long ruler and draw the bar lines the *full length* of the page. Take the first violin part and see if the bars correspond and the number of measures is correct up to the check mark which was made for this proof test. If the diagram is correct, proceed to rule all the pages as described.

18—When all the bars are ruled, write in the names of the instruments in the left hand margin, beginning at the top lines as follows:—

Flute
Oboe
First Clarinet
Second Clarinet
Bassoons

First and Second Horns
First Cornet
Second Cornet
Trombone

Drums, tympani

First Violin
Second Violin
Viola
Violoncello
Bass

Do not write the piano or organ part; leave the last two lines vacant. In order to assist in locating the various instruments, write in the name of the instrument on the left hand margin of each page, if not already printed on the score paper.

19—When all the instructions have been completed, transcribe the first violin part and if the diagramming has been done correctly, the parts will come out equal. Next copy the first clarinet, then first cornet, trombone, 'cello, flute, and remaining parts, finishing with the drum part. Copy only *large notes* as the small cue notes are duplicated in large notes by some other instrument. Where an instrument has a measure rest, put a whole rest (—) below the third line for each measure. Where the same melody is played by a number of instruments do not recopy all the melody, but mark the part *Colle Violin* (same as violin) or what ever part contains the melody and draw a wavy line through as many measures as the melody extends. Score paper, printed with names and order of the instruments, can be purchased from the publishers of this book.

20—In copying the parts, keep the alignment of notes up and down the page. This will materially assist the eye in *reading* and the ear in *hearing* the tones that are to sound together, by the horizontal appearance of notes being written under

each other for each beat of the measure. The architectural design of a score must be as orderly and as well spaced as a drawing.

21—Purchase a miniature score of any of the Beethoven Symphonies and observe the spacing and alignment of the notes. For the amateur who has had no study of orchestration, this affords an excellent conception of the different parts, and copying them gives one an intimate acquaintance with the part each instrument is to play.

22—*Practise trying to hear how it sounds together.* Train the eye to follow and read the entire page at the same time.

23—Compare the score with the piano part and see how the expanded score and the condensed piano part agree.

24—Apply the transposing exercises given in Chapter XV to the actual score now before you.

It requires considerable time and energy to assemble a score, and while it is not necessary to make a score for every piece your orchestra is playing, it is worth while to make two or three scores for the *practice* of assembling the parts, and the insight that is thus gained in the closer acquaintance with and knowledge of each separate part for each individual instrument.

CHAPTER XV

Transposition

The transposing instruments are the clarinets, cornets and horns. The alto clef for viola is also confusing to students whose fundamental training has been on the piano.

The 'cello, trombone and bassoon parts are sometimes written in the tenor clef in difficult and classical music used by professionals. While it is not frequently met with in selections used by amateurs and school players, it is advisable to have some acquaintance with this clef, in order to retranspose the parts, if necessary.

A few exercises are given to assist the student in becoming familiar with the principles of orchestral transposition. After completing these exercises, take any orchestra selection, apply the rules given to the material to be used, and study many different selections to master the difficulties.

This is by no means a hopeless undertaking for the amateur and it requires only a great deal of practice to secure speed and assurance in thinking the correct notation for a transposing instrument from a given pitch or from a given notation, to know the resultant sound.

The problem in brief is (1) how will the music as written sound? (2) If it is to sound in unison with the piano, how must it be written to secure the required tone by the instrument?

Cornets and clarinets are built in two keys, *B-flat* and *A*. The composer or arranger always designates which is to be used, governed by the key in which the composition is written. Most band music is written or arranged in flat keys so the B-flat cornet and clarinet are used. In orchestra music, the sharp keys are more frequently used, demanding the A clarinet and the cornet in A (with a slide or quick change).

Instruments take their pitch name from the key in which they are built.

If you play the *C* scale on the B-flat clarinet or cornet it will correspond in pitch to the B-flat major scale on the piano, and if you play the *C* scale on the A clarinet or on the cornet changed to *A*, it will correspond to the *A* major scale on the piano.

If you play the *C* scale on the horn in F, it will be the same pitch as the *F* major scale on the piano. With the horn in E-flat, play the *C* scale and it will be the same pitch as the *E-flat* major scale on the piano.

The printed music always states which instrument is to be used.

Long established custom has decreed that the composer should transpose the parts to be played by the transposing instrument and the conductor must transpose it back to the original key in order to play it on the piano.

The B-flat clarinet or cornet, being built in *B-flat*, sounds the scale of *B-flat* when the *C* scale of the piano is played. The notation or printed music which represents this pitch, is written

as the scale of *C*. The actual sound, then, is one tone lower than the printed note.

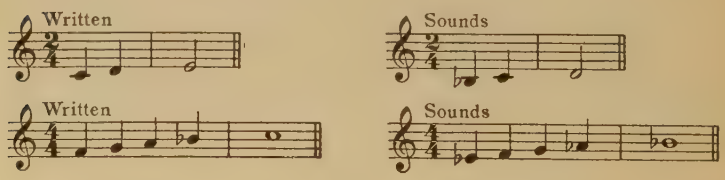
If it is written, how will it sound? One tone lower.

RULE I—

For all *B-flat* treble instruments the sound heard is one tone lower than the printed note. The tones of the clarinet in B-flat sound one whole tone lower than they are notated; and those of the clarinet in A sound a minor third (three half-tones) lower than notated.

B-FLAT CLARINET OR CORNET

The printed music will sound, when played, one tone lower than as printed.

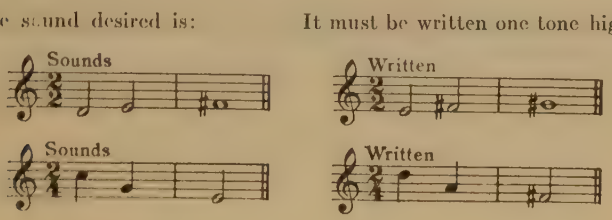


Work out the exercises given in Group I. Take a hymnal and write all the soprano and alto parts one tone lower, or the second reader of some school music course and write all the songs and exercises one tone lower.

If the signature of the part is in the key of *D* and is played as written by a *B-flat* instrument, it will sound one tone lower or in *C;* if *E-flat* it will sound in *D-flat*; if *F* in *E-flat;* if *G* in F. Write using signature and without signature, indicating exact pitch with sharps and flats.

RULE II—

Write the part to be played by all *B-flat* treble instruments one tone higher than the actual sound.



If it sounds:—how must it be written? One tone higher.

Write out exercises in Group II.

If the original key is *F*, write the part for a *B-flat* instrument in key *G*.

If the original key is *E-flat*, write the part for a *B-flat* instrument in key *F*.

If the original key is *A-flat*, write the part for a *B-flat* instrument in key *B-flat*.

If the original key is *B-flat*, write the part for a *B-flat* instrument in key *C*.

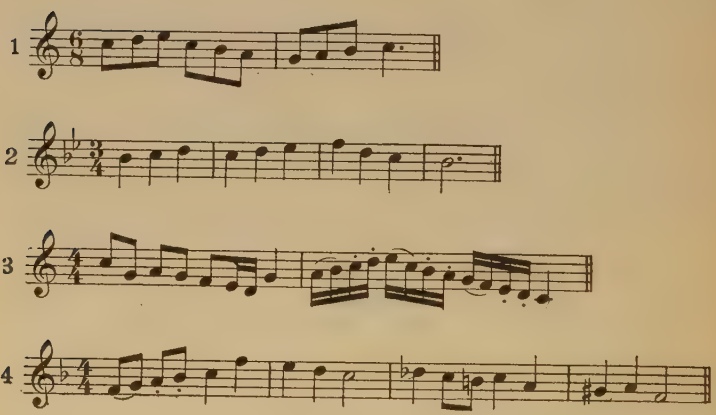
If the original key is *C*, write the part for a *B-flat* instrument in key *D*.

When the clarinet is built in *A* and the cornet is changed to *A*, the tones of the *C* major scale correspond to the tones of the *A* major scale on the piano. The notation which represents this pitch is written as the scale of *C*. The actual sound then is a minor third lower than the printed note.

GROUP I

CORNETS OR CLARINETS IN B♭

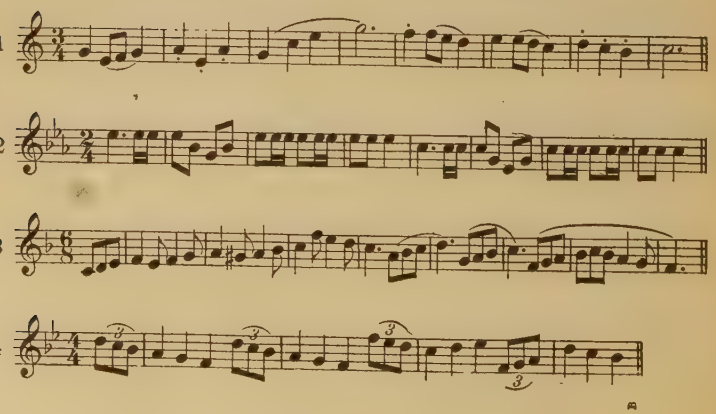
Written Sounds?



GROUP II

CORNET OR CLARINET IN B♭

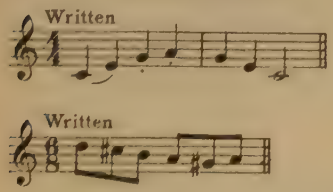
Sounds Written?



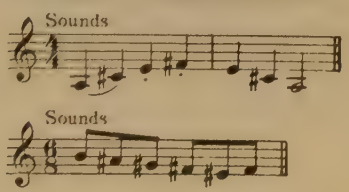
RULE III—

For all treble instruments in *A* the sound heard is a minor third (one step and a half) lower than the printed note.

Printed for instruments in *A*.



Will sound a minor third lower.



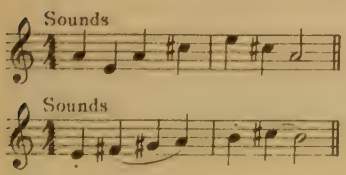
Write out the exercises in Group III. If written for A clarinet or cornet, how will it sound? —a minor third or (one step and a half) lower.

Apply this rule by again using the hymnal or song book for exercise material.

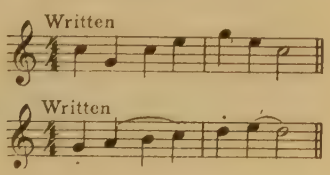
RULE IV—

Write the part to be played by all treble *A* instruments a minor third (one step and a half) higher than the actual sound.

If the sound desired is:



It must be written a minor third higher for all instruments in *A*.



The signature of the original key will become the signature of the key a minor third higher.

GROUP III

CORNETS OR CLARINETS IN A

Written Sounds?

1

2

3

TCHAÏKOWSKY
Symphony, №5

4

GROUP IV

CORNETS OR CLARINETS IN A

Sounds Written?

1

2

TCHAÏKOWSKY
Symphony, №5

3

TCHAÏKOWSKY
Symphony, №6

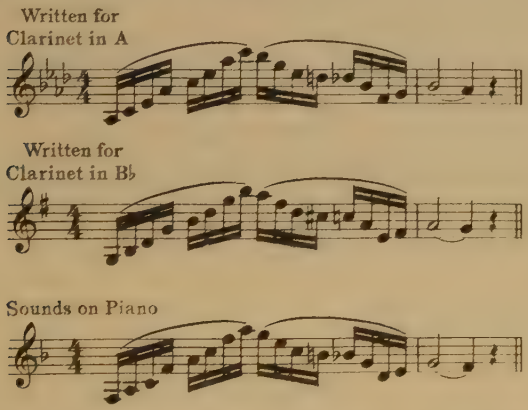
4

Write out the exercises in Group IV—If it sounds, how written?—A minor third higher.

Use hymnal or song book again. Take each exercise as the actual sound desired, and write the notation for instrument in *A* one step and a half higher.

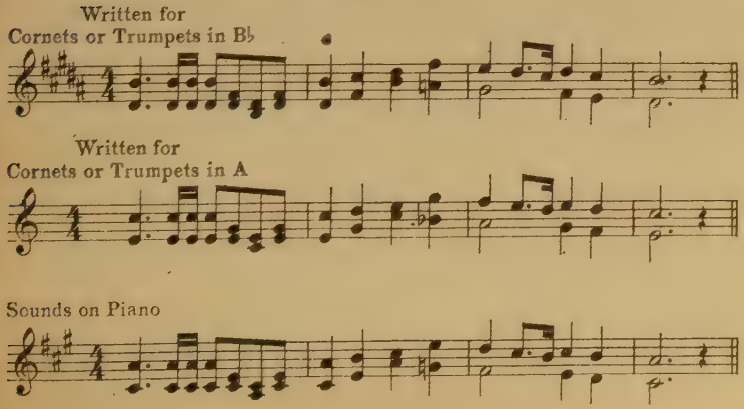
Required notation to produce unisons by the Clarinet in *A*, in *B-flat* and Piano.

EXAMPLE A

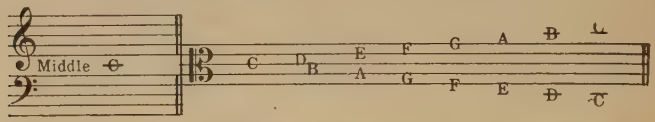


Required notation to produce unisons by Cornets in *A*, in *B-flat* and Piano.

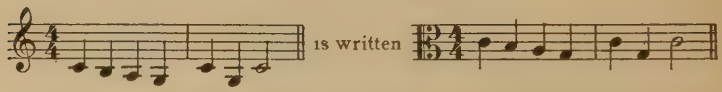
EXAMPLE B



The alto clef is used for viola. Middle *C* on the piano takes a new position on the staff:—and the lines and spaces read:—



The object of the transposing clefs is merely to avoid leger lines in parts which would otherwise run much below or above the staff.



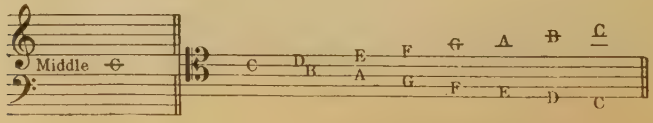
Sharps and flats of the signature retain the same order, but have a new location and are sometimes inverted.

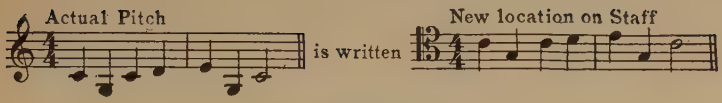
Write exercises in Group V—

Get the Salon Piece for orchestra entitled *A Leaflet* by Gruenwald, published by Oliver Ditson Company, and transcribe the viola part *to* and *on* the second violin part, remembering that when the alto or viola clef is used the third line represents the pitch of middle *C*. When the part is written where it sounds, it will be quite low requiring many leger lines. Place the notes a little to the right of the printed notes, which will afford opportunity for comparison.

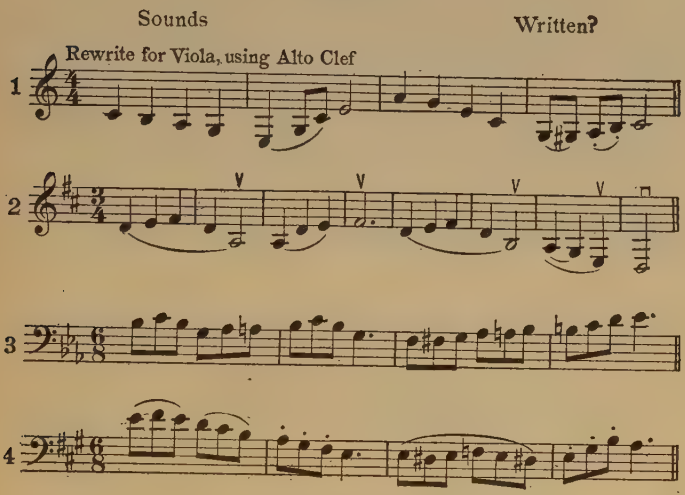
Transfer or transcribe two or three viola parts *to* and *on* the second violin parts for practice. Also play the part separately on the piano to acquire facility in reading in the new clef.

The tenor clef—places middle *C* on the fourth line. Lines and spaces read:—

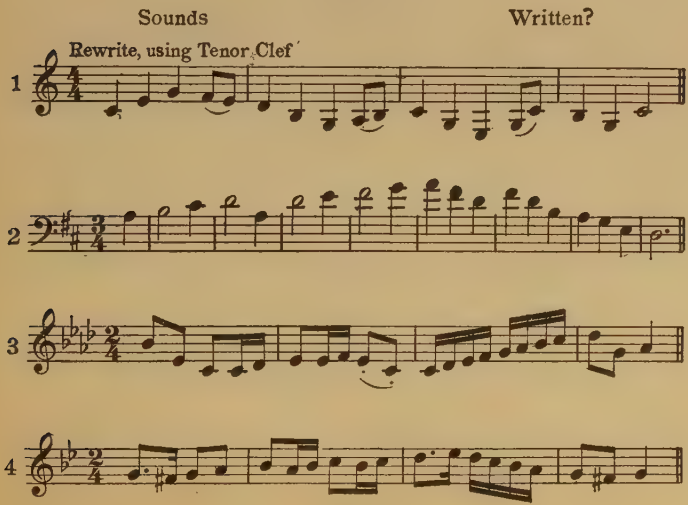




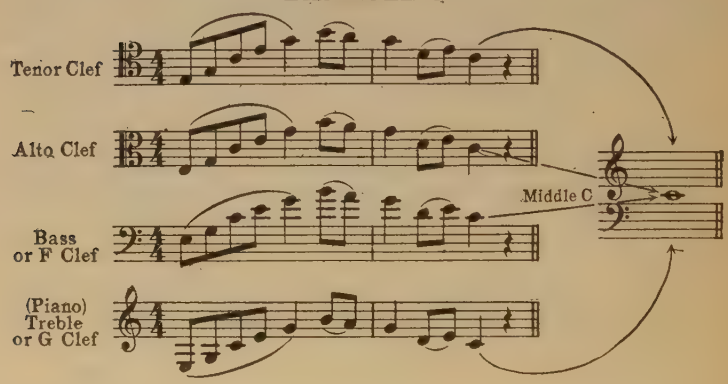
GROUP V

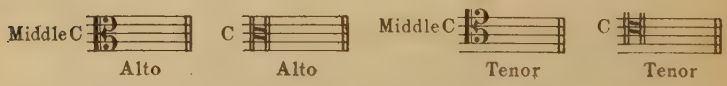


GROUP VI



Notation showing unisons for Tenor, Alto, Bass and Treble or *G* Clefs

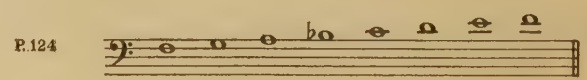
EXAMPLE C

Either clef may be used for alto or tenor.



Rewrite Group VI using the tenor clef—middle *C* on fourth line.

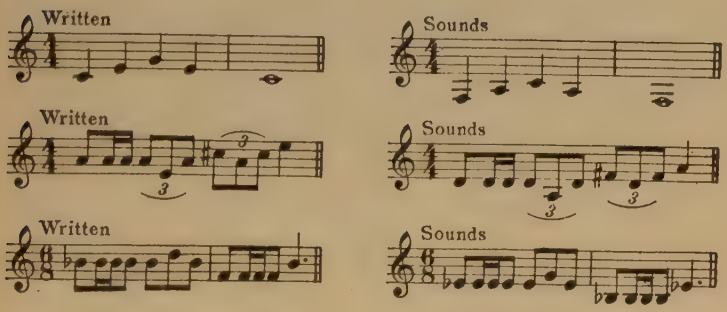
Horn parts always cause confusion and require study and practice to acquire a ready and sure acquaintance with the notation and pitch.

Horns built in F sound the *F* scale when the *C* scale is written.



The actual sound, then, is a perfect fifth lower than the printed note.

Printed music will sound a perfect fifth lower for horns in F.



RULE V—

For horns in F, the sound heard is a perfect fifth lower than the printed note.

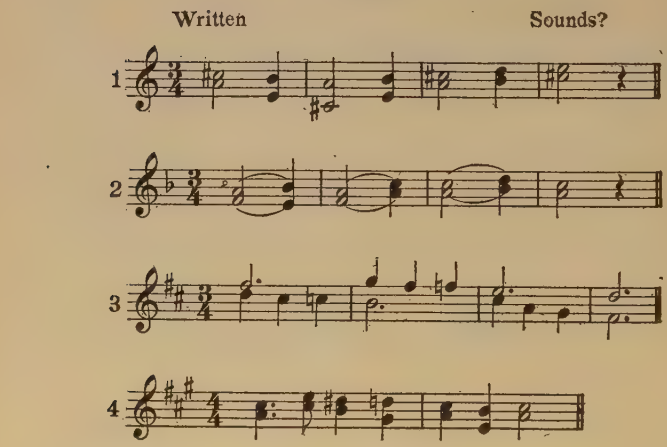
"With regard to the French horns; it is not customary to indicate their key by the usual key-signature at the beginning of each staff, but instead, to use accidentals for each note, where required, throughout the entire composition. An exception to this rule may be made when the composition is very simple in its modulations, as for example, in the ordinary military march and two-step."—(From *Instrumentation* by Gaston Borch).

Write out exercises in Group VII.

If written, what is the actual sound? A perfect fifth lower.

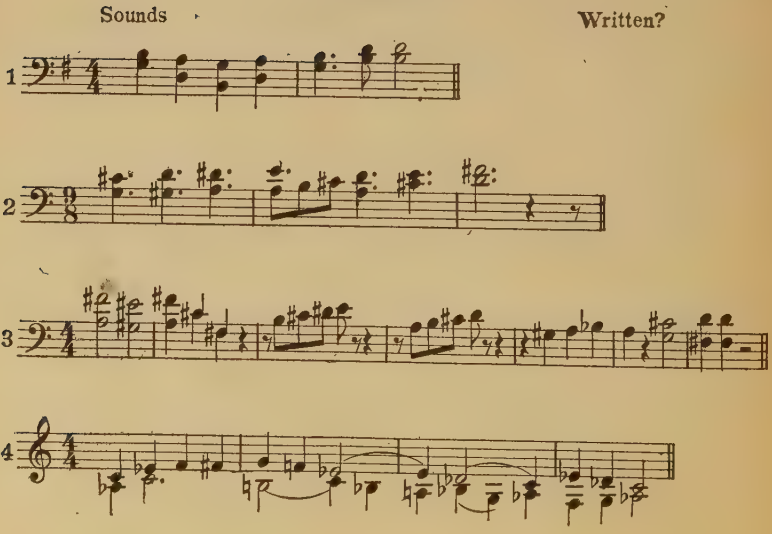
GROUP VII

HORNS IN F



GROUP VIII

HORNS IN F



RULE VI—

Write the part to be played by the horns in F, a perfect fifth higher than the actual sound.

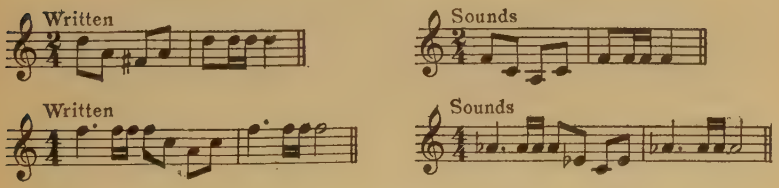
Write out the exercises in Group VIII.

If it sounds, how must it be written?—A perfect fifth higher. For practice, take the alto and tenor parts of hymn tunes and transpose them a perfect fifth higher.

RULE VII—

Horns in *E-flat* are more generally used in band music, but as these instruments are more frequently found in the schools, the horn parts are often written in *E-flat* instead of *F*.

For horns in E-flat, the sound heard is a major sixth lower than the printed note.



If written for horns in E-flat, what is the actual sound?—A major sixth lower.

Write out the exercises in Group IX.

Where a signature is used for the written part, take the signature of the key a major sixth lower.

Written in the key of *C*—sounds a major sixth lower. Key of *E-flat*.

Written in the key of *D*—sounds a major sixth lower. Key of *F*.

Written in the key of *E-flat*—sounds a major sixth lower. Key of *G-flat*.

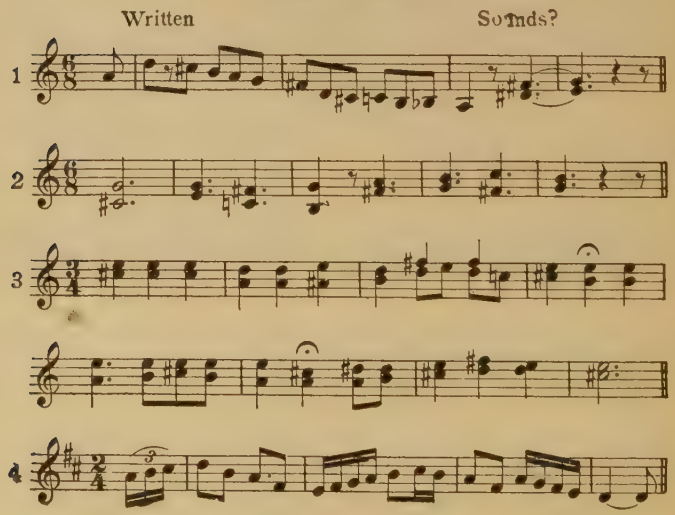
Written in the key of *F*—sounds a major sixth lower. Key of *A-flat*.

RULE VIII

For all horns in E-flat, write the part to be played a major sixth higher than the actual sound. If it sounds, how must it be written? A major sixth higher.

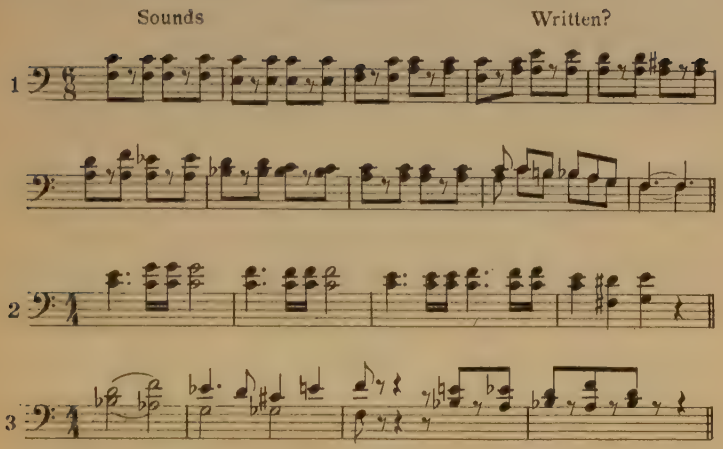
GROUP IX

HORNS IN E♭



GROUP X

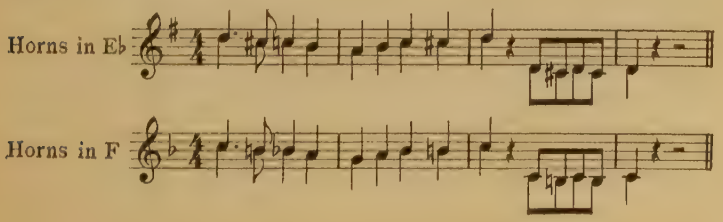
HORNS IN E♭



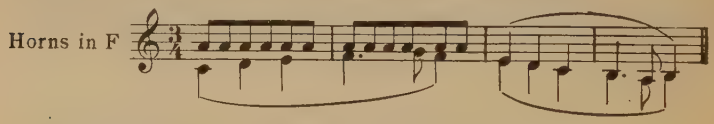
Write exercises in Group X.

Write the parts in the treble clef.

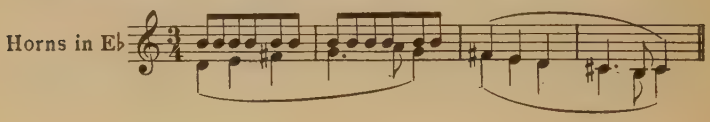
If the horn parts are written in *E-flat* and the instruments available are horns in F, transpose the parts. Horns in E-flat sound a major sixth lower, horns in F sound a perfect fifth lower than written, a difference of one whole step. Make a manuscript copy, transposing the entire horn part one whole step lower.



If the horn parts are written in *F* and the instruments available are horns in E-flat transpose the entire horn part one whole step higher.



Transpose a whole-step higher for



Horn parts are sometimes printed in *D*, when the actual sound is a minor seventh lower than the printed note.

The principle is the same as given in Rule V and VII, except that the transposition is still lower, a minor seventh.

Write the note to be played a minor seventh higher than the actual sound.

If the horns in D are to be transposed for horns in E-flat write in the entire part one half-step lower; for horns in F, a minor third, or one step and a half lower.

The following examples will illustrate how the same passage written for horns in F (Example 1), for horns in E-flat (Example 2), for horns in D (Example 3) appears in notation as compared with the original actual sound on the piano (Example 4).

Applying the suggestions made in the foregoing paragraphs:—

(1) If the part is written for horn in E-flat and is to be transposed for horn in F write it one

whole-step lower, or the difference between a major sixth, and a perfect fifth (compare Example 2 with 1); for horn in D, a half-step higher (compare Example 2 with 3).

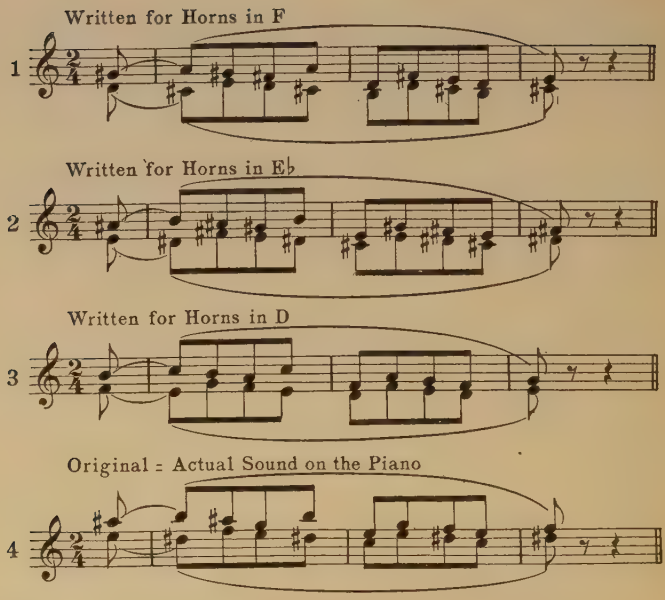
(2) If the printed part is for horn in F and is to be transposed for horn in E-flat, write the entire part one whole-step higher. (Compare Example 1 with 2); for horn in D, a minor third higher (compare Example 1 with 3).

(3) If the printed part is for horn in D to be transposed for horn in E-flat write it one half-step lower (compare Example 3 with 2); for horns in F write it a minor third or one step and a half lower. (Compare Example 3 with 1) and apply suggestions.

Take the first four measures of *Onward Christian Soldiers* and write the alto and tenor parts for horns in F, E-flat and D. Compare and apply the suggestions.

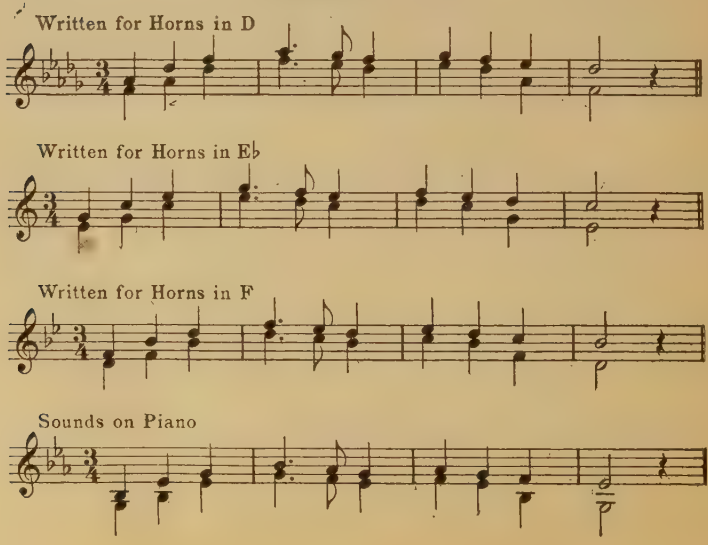
In order to prove your transpositions, before submitting them to the player, find the horn parts in the piano accompaniment, and compare the actual sound with the new notation.

GROUP XI



Required notation to produce unisons by Horns in *D, E-flat, F* and Piano.

EXAMPLE E



CHAPTER XVI

How to Make a Conductor's Part

The first violin part is used as the conductor's part and most of the important melodies or secondary parts are cued or written in.

Sometimes the piano part is to be preferred to the first violin. Study and compare in regular order all the parts with the first violin inserting with small notes in red ink such solo parts as should be cued in. Take the *Pique Dame* Overture by Suppé, as a study.

The first violin part is excellently cued. The entrance of the horns and the drums is important. All the counter melodies and solo parts are indicated. The horns enter in the fourth measure. Write in the actual pitch. This will necessitate transposing the part a perfect fifth lower, or inserting the pitch of *A*, second added line below the staff, as a whole note; in measure eight, *C sharp* first added line below the staff, and in measure nine, the horn part is already suggested. Only indicate the very important parts, at the most important places.

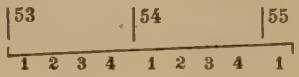
It is necessary to cue in the drums in overtures or semi-classical music, in which they are not used so continuously as in marches.

A few short-hand marks are suggested, which will serve to remind the leader when the drums enter and how long they play. (Use a red lead-pencil or red ink for all cue marks).

(1) For a one beat accent—a short heavy dash. (As in measure 9 and 23). - - - -

(2) For a short phrase.

(3) A long phrase mark, which indicates the exact entrance and end. (As in measure 53, 54, 55).



For a very long passage requiring continuous playing, indicate the beginning of the playing, by a down stroke and wavy line. Approaching the end of the passage, use the wavy line for two measures finishing in a down stroke at the end of the passage, thus eliminating the excessive marking of the music for so many measures.

These three abbreviations will suffice to indicate the drum part in general.

It is well not to obscure the conductor's part by too many marks. Use only enough to assist you in making your cues of service to the players. The full score used by the symphony conductor contains all the parts written out, which affords him opportunity of knowing what each instrument and each performer should play. The reading of such a score is very difficult. However, as the less difficult music performed by amateurs is not printed in score form, it is necessary either to make a score by assembling all the parts, or else, eliminating this excessive labor, simply to indicate such additional cues as will assist the leader in directing the composition effectively.

CHAPTER XVII

Summary

Instrumental work in the public school system depends upon three essentials. First, it is absolutely necessary that the unusual instruments for the band and orchestra should be supplied to the children, either through concerts given by the individual schools to raise funds for securing them or through the Board of Education. Second, it is only when the work begins in the lower grades of the elementary schools and is carried through the high schools, that any continuity of instruction can be secured or any degree of skill on the part of the pupils be expected. Third, the only positive guarantee that the work in instrumental music will be well done or receive public recognition as being worth while, is that the instruction be given by special teachers of instrumental music, who are themselves able to play the string, brass, and reed instruments.

The Oakland Board of Education has employed eight special teachers of instrumental music to instruct the pupils in the grade schools. It has also employed four teachers of instrumental music in the high schools. All these teachers not only play string, brass, and reed instruments, but are qualified to give instruction upon all the instruments of both band and orchestra.

The three ideas mentioned before, those of beginning the work in the grade schools, of supplying the unusual instruments, and of employing

special teachers, have all been adopted in the Oakland Public Schools. To meet the second demand, the Board of Education supplied a number of rarer instruments at an approximate cost of $5,000 and placed them in those schools already having the nucleus of a band or an orchestra.

The instruments purchased by the Board, all of which are in use, are as follows: twenty-five basses, twelve altos, fourteen mellophones, a double quartet of saxophones, eight Fluegel horns, two trumpets, ten French horns, five oboes, five bassoons, one piccolo, ten string basses, bells and tympani, five 'cellos, three trombones, and eight violas. Requests are constantly being received for more of these instruments.

The special teachers have at least five schools a week and teach from eight in the morning until four in the afternoon. They give individual lessons of from fifteen to twenty minutes' duration to all the pupils they can meet. They average between twenty and twenty-five lessons a day, or one hundred and thirty lessons a week. The size of classes in which violin instruction is given rarely exceeds five pupils. While it is frequently argued that pupils can be taught violin in larger classes, it has been the practice of the Department of Music in the Oakland Schools to instruct a smaller number at a time, to feel assured that those pupils are receiving better training than they would in a larger class.

Broadly speaking, one idea is dominant, that the pupil acquire a musical education. If, when he comes to selecting a vocation, music is his choice, then the training which he has received in the public schools will have been of such a character, that he will be able to continue his studies and

have nothing to undo on account of his previous instruction.

For those pupils, then, who choose music as a vocation, the training will be complete, as far as they go. Those who enjoy music only as a matter of recreation will have received sufficient instruction to instil in them an appreciation of the best that music offers, and above all, to enable them to participate actively in the performance of good music.

CHAPTER XVIII

LIST OF MUSIC FOR FULL BAND

Publisher — *Title* — *Grade*

1. Easy
2. Medium
3. Difficult

1. EMIL ASCHER, 1155 B'dwy., New York City
   - *The Ascher Band Book No. 1 3

2. C. L. BARNHOUSE, Conservatory Bldg., Oskaloosa, Ia.
   - *Educator Band Books 1
   - *March—Boy Scouts 2
   - " Director General 2
   - " Colossus of Columbia 3
   - * " The Victor 1

3. JOHN CHURCH CO., Cincinnati, Ohio
   - Indian War Dance—Bellstedt (good) 1
   - Overture—Rhinefels 2
   - *U. T. D. Band Books (good) 1

4. OLIVER DITSON COMPANY, Boston, Mass.
   - Antony and Cleopatra (M.B.J.)—Gruenwald 3
   - Chorus of Romans—Massenet 3
   - Dancer of Bagdad, The—Langey 3
   - Gems from "Maritana" (good)—Wallace 2
   - Grand Military Fantasia—Rollinson 3
   - March—National Unity—Knight 3
   - Miserere from "Trovatore" (Am. Concert Ed.) 2
   - Overture—Asmodeus—Rollinson 2
   - " Cavalier (Concert Ed.)—Rollinson 2
   - " Golden Magnet—Bennet 2
   - " Manrico—Bennet 1
   - " The Naiad Queen (requires good clarinet)—Rollinson 3
   - Selection—Chimes of Normandy—Planquette 2

5. Fillmore Music House, 528 Elm St., Cincinnati, Ohio

Full band and saxophones

	Humoresque—The Girl I left behind me	3
*	March—American Soldier	2
*	" Gettysburg	1
	" Old Black Joe	2
	" Old Oaken Bucket	2
*	" Peace and prosperity	2
	" Rocked in the cradle	2
*	" Show boy	2
	" Squealer	2
	" Three rings	1
	Overture—Arbitration	2
	" Garden of Eden	2
*	" Inspiration	2
*	" The North Pole	2
	Patrol—The Night Riders	2
	Polka—Gaiety (Baritone solo—good)	2
	Selection—Bohemian Girl	2
	" Carmen	2
	" Faust	2
	" Martha	2
	" Tannhäuser (good)	2
	" Trovatore (little harder)	2
	Serenade—The Lovers	1

6. Carl Fischer, 46 Cooper Square, New York

	Cáprice—Whistler and his Dog—Pryor	0
	March—Capt. Anderson—Brockenshire	2
	" Pass in Review—Gimpel	3
*	" Semper Fidelis—Sousa	3
	" The Thunderer—Sousa	3
	Operatic Reminiscences (Amateur Concert Journal)	2
	Overture—College—Tobani	2
	" Light Cavalry—Suppé (Simplified Ed.) (Amateur Journal)	2
	Selection—Songs from the Old Folks—Lake	3
	Sextette—Lucia—Donizetti	2

7. WALTER JACOBS, 8 Bosworth St., Boston, Mass.

*March—	A Frangesa—Costa	1
"	General Mixup—Allen	3
* "	La Sorella—Borel-Clerc	2
"	National Emblem—Bagley	2
*Overture—	Lustspiel—Kélér Béla	2
* "	Northern Lights—Weidt	2

8. J. W. JENKINS & SONS, Kansas City, Mo.

Advanced Band Book		2
*Beginner's Band Book		1
Humoresque—Wheeler		2

9. J. W. PEPPER & SONS, 33rd and Walnut Sts., Philadelphia

Humoresque—Dvořák		2
Hunting scene, The—Bucalossi (Descriptive piece)		2
Idyll—The Forge in the Forest—Michaelis		3
*Imperial Band Book—Evans		1
Jennie Polka—Cornet duet (good, easy)		1
March—Across the Isthmus—Evans		1
* "	Americus Club—Brown	2
"	Assemblyman, The—Evans	1
"	Barnstormer, The—Brown	2
"	Battleship North Dakota—Mackie-Beyer	3
"	Dixie-Maryland—Mackie-Beyer	2
"	Drummer boy, The—Brown	2
"	Flagship Connecticut—Schumann	1
* "	Governor, The—Schumann	2
"	Golden Gate, The—Brown	2
* "	Greater America—Frock	1
"	Legion of Honor—Schumann	2
"	Medley march—(Old favorites)	1
"	National Cadets—Brown	1
"	National Guard—Mackie-Beyer	2
* "	Republic, The—Brown	1
"	Seventh Regiment—Evans	2
"	Tannhäuser—Wagner	3
* "	Under the Double Eagle—Wagner	2

Medley—Gems from the overtures Mackie-Beyer (needs good flute) 3
Melody in F—Rubinstein 1
*National Band instructor—Rollinson (good) . . 1
O Sole Mio—Di Capua 2
Reverie—Devotion—Mackie-Beyer 1
* " Love's Sweet Dream—Mackie-Beyer 1
" Moonlight in Venice—Mackie-Beyer 1
" Shubert's 1
Selection—Bohemian Girl—Balfe . . . . . .
Spring Song—Mendelssohn 2
Sylvan Echoes (easy and effective) 1
Toreador's song—Carmen-Bizet (solos for baritone) 3

10. JEROME H. REMICK & Co., Detroit, Mich.
*March—Sunny South—Lampe 2
*Medley—Daughters of Revolution—Lampe . . 2

LIST OF ORCHESTRA MUSIC

(FOR FULL ORCHESTRA AND PIANO)

Publisher *Title* *Grade*

1. Easy—1st position.
2. Moderately difficult, 3rd position.
3. Difficult—3rd position and above.

1. EMIL ASCHER, 1155 Bdwy., New York City
Pilgrim's Chorus from Tannhäuser, in E-flat—Wagner 3

2. BOOSEY & Co., 9 E. 17th St., New York City
March—Pomp and Circumstance—Elgar 3
Selection—Madam Butterfly—Puccini (Arr. by Edgar Godfrey) 3

3. JOHN CHURCH Co., Cincinnati, Ohio
*The Imperial Concert Collection (good) 2

4. Oliver Ditson Company, Boston, Mass.

Amateur Orchestra Folio 3
*Arabian Nights Suite—Gruenwald (Concert Edition) 2
At Dawning—Cadman 1
Ballet Music from "Faust" (1st Suite)—Gounod 3
Boston Concert Orchestra Folio 1
Ditson Concert Orchestra Folio 3
Drowsy Afternoon, A—Lemont .....
Elfin Dance—Borch 2
Fantasia—Campus Echoes—Rollinson 1
Fifth Nocturne—Leybach 3
Flower Song—A Bunch of Violets—Bennet 1
In the Seraglio—Cazaneuve 2
*In Toneland (Easy Collection) 2
Invocation Chorus and March from "Iolanthe"—Sullivan 2
March—College Memories—Rollinson (Standard Edition) .....
" Festival—Mendelssohn 2
" Hearts of Oak—Harold 1
" Laurel Branch, The—Rollinson 1
" Mercedes—Rollinson (Standard Edition) 2
" One Flag for All—Rollinson 1
" Saddle and Sabre—Bennet 1
" Soldiers of the Air—Fulton 2
" Pride of Columbia—Bennet 2
" With the Colors—Panella 2
Melody in F—Rubinstein .....
*Novellette—Springtime—Atherton 2
Operatic Echoes—Gruenwald 2
*Overture—Black Diamond—Gruenwald 1
" Cavalier, The—Rollinson (Popular Edition) 2
" Colonia—O'Hare 1
* " Frolics of Cupid—Gruenwald 2
" Light Brigade, The—Gruenwald 1
" Lustspiel—Kéler Béla .....
" Manrico—Bennet (Popular Edition) 1
" Oberon—Weber 3

Overtures (Twelve) 3
" Ten Light 2
Parade of the Dolls—Gruenwald (Concert Edition) 2
Patrol of the Red, White and Blue—Rollinson. 2
Piccolo solo—White Blackbird—Gruenwald . . 3
Russian dance—Glinka (Concert Edition). (Requires good piccolo) 3
Salon Piece—A Leaflet—Gruenwald 2
Selection—Ernani—Verdi 3
" Faust (Concert Edition) (excellent)
" Martha (Popular Edition) 2
" Gems from Maritana—Bennet 2
Song at Sunrise—Manney 2
Standard Waltz Album 3
Suite—Antony and Cleopatra—Gruenwald . . . 3
" Hero and Leander—Gruenwald 3
Waltz—Incognito—Bennet 2

5. Fillmore Music House, 528 Elm St., Cincinnati, Ohio

Bohemian Girl—Balfe, Arr. by Barnard (good) 2
March—Cincinnatus 1
* " Peace and Prosperity 1

6. Carl Fischer, 46 Cooper Square, New York

Album Leaf—Wagner 2
Amateur Church Collection Books Nos. I, II, III, IV (contain good selections well arranged, not difficult) . . . . . .
Ballet Egyptienne—Luigini 3
Ballet Symphonie—Callirhoë—Chaminade . . . 3
Bridal Chorus—Wagner 3
Concert Folio—(Vols. I and II contains playable pieces) . . . . . .
Fantasia—Echoes from the Metropolitan Opera—Tobani (difficult) 3
" Gems from Stephen Foster (good) 2
" Grand American—America Forever —Tobani (difficult) 3
" Opera Mirror, The—Tobani (difficult) 3

Favorite Concert Album.....
*Idyll—Mill in the Forest—Eilenberg..... 2
*March—Aïda—Verdi..... 2
* " Aux Flambeaux—Clarke..... 2
" Coronation—Meyerbeer..... 3
Marche et Cortêge—The Queen of Sheba—Goldmark..... 3
March—Flag Day—Schramm..... 2
March from "Lenore" Symphony—Raff..... 3
March—Funeral March of a Marionette—Gounod (Violins in first position)..... 2
* March—Militaire—Schubert..... 3
" War March from "Athalie"—Mendelssohn.....
Minuet—Boccherini (difficult second violin part)..... 2
*Moment Musical—Schubert (good)..... 2
Morceau Caractéristique—Pan American—Herbert (difficult)..... 3
*Overture—Benefactor, The—Heed..... 2
" Caliph of Bagdad—Boildieu..... 3
" College—Tobani.....
* " Desdemona—Schlepegrell..... 2
" Golden Gate—Bendix..... 3
* " Golden Scepter—Schlepegrell..... 2
* " Mirella—Gounod—(Theatre Orchestra Edition)..... 3
" Tancredi—Rossini..... 3
Overtures, Album of—Vol. II Contains seven or eight playable numbers.....
Peerless Beginners' Orchestra Book..... 1
Pizzicato Polka from "Sylvia"—Délibes..... 3
Selection—Bohemian Girl—Balfe-Tobani..... 3
" Faust—Gounod (difficult)..... 3
Soldiers' Chorus from "Faust"—Gounod..... 3
Suite—Peer Gynt—Grieg (difficult)..... 3
Symphony—Jupiter—Mozart..... 3
" Surprise—Haydn..... 3
" Unfinished—Schubert..... 3
Valse Lento from "Sylvia"—Délibes..... 3
Waltz—Santiago—Corbin..... 2
Whistling Johnnies—Mares.....

7. Walter Jacobs, 8 Bosworth St., Boston, Mass.

	Angelus—From "Scènes Pittoresques"—Massenet	2
*	Au Matin—Godard	1
	Chanson Sans Paroles—Tchaikovsky	2
	Darkies' Dream—Lansing	2
	Humoresque—Dvořák	2
*	King Midas—Eilenberg	2
	La Lisonjera—Chaminade	2
	Lucia de Lammermoor—Donizetti	2
	March—Circus Maximus—Samuels	3
	" Commander, The—Hall	2
*	" A Frangesa—Costa	2
	" Horse Marines—Allen	2
	" Monstrat Viam—Joy	2
	" Naval Parade—Allen	2
*	Overture—Gloriana—Weidt (excellent)	1
	" —Raymond (good arrangement)	3
	Polish Dance—Scharwenka	2
	Selection—Carmen—Bizet	3
	Spanish Intermezzo—Pearl of Pyrenees—Frank	2
	Waltzes—Blue Danube—Strauss	2
	" Dream Kisses—Rolfe	2
	" Magic Night—Hildreth (good)	1
	" Maid of Madrid—Hildreth	2
*	" Third Degree, The—Bendix (good)	1

8. J. W. Jenkins & Sons, Kansas City, Mo.

Jenkins' Beginners' Orchestra Books.....1 and 2

9. J. W. Pepper & Son, 33rd and Walnut Sts., Philadelphia

*	Champion Orchestra Collection	1
*	Idyll—The Mill in the Forest—Eilenberg	1
	Intermezzo—Cavalleria Rusticana—Mascagni	1
	Largo—Handel	1
*	March—Across the Isthmus—Evans	1
	" California Commandery—Brown	2
*	" Drummer Boy—Brown	1
*	" New Ideal—Brown	2

March—Republic, The—Brown 1
" Trinity Cadet Corps—Schumann 1
" Trocadero—Pryor 2
Meditation—The Dying Poet—Gottschalk, (good) 1
Medley—Gems from the Overtures—Mackie-Beyer 3
Overture—Consecration—Kéler-Béla (good) . . 2
" Gems of Ireland—Bowman 2
" Patriotic—Bowman 1
Rocked in the Cradle of the Deep—Knight 1
Russian Mazurka—La Czarine—Ganne (no oboe or bassoon—easy) 2
Selection—Dollar Princess—Fall 1
" Merry Widow, The—Lehar 1
" Tannhäuser—Wagner 3
Sextet from "Lucia"—Donizetti 1
*Temple Orchestra Collection 1
Waltzes—Impassioned Dream—Rosas 1
" L'Estudiantina—Waldteufel 2
" La Serenata—Jaxone 2
* " Loin Du Bal—Gillet . . . . . .

10. Jerome H. Remick & Co., Detroit, Mich.

Waltz—Wedding of the Winds—Hall 3

11. G. Schirmer, 3 E. 43rd St., New York City

College life—American Student Songs—Langey (rather difficult) 3
Country dance—Nevin 3
Selection—Robin Hood—DeKoven 3

SCHOOL AND COMMUNITY ORCHESTRA

1. Carl Fischer, 46 Cooper Square, New York

Barcarolle—Tales of Hoffman—Offenbach 1
Bridal chorus—Lohengrin—Wagner 1
Homeless romance—Arthur 1
*March—Flag of truce—Laurendeau 1
* " United liberty—Losey 1
* " Victorious legions—Seredy 1
*Old Glory—National air—Seredy 1

Over the waves—Rosas 1
Overture—Poet and Peasant 1
Minuet from "Don Juan"—Mozart 1
Selection—Bohemian Girl—Balfe 1
" Il Trovatore—Verdi 1
" William Tell—Rossini 1
* " of Southern airs—Seredy 1
Remembrances of Waldteufel—Seredy 1
Wedding march—Midsummer Night's dream—Mendelssohn 1

2. Oliver Ditson Co., 179 Tremont St., Boston

In the Theatre—Manney . . . . .
March—Salutation Grand March—Rollinson
" Up with the Flag—Bennet . . . . .
Overture—Princess of the Sun—Bennet . . . . .
Waltz—Softly gliding—Engelmann . . . . .
" When Love speaks—Bennet . . . . .

MUSIC FOR STRING ORCHESTRA

1. Willis Music Co., Cincinnati, Ohio

Progressive Orchestra Book 3
School and Community Orchestra, Books I and II 1

2. Carl Fischer, 46 Cooper Square, New York

Babillage—Gillet 2
Bridal chorus—Lohengrin—Wagner . . . . .
Children's serenade—Bonnard 2
Dawn of love—Bendix (Characteristic) 2
Gavotte—Gossec 2
Henry VIII Dance—German (difficult) 3
Intermezzo—Forget-me-not—Macbeth 2
In the mill—Gillet 2
Minuet (No. 2 in G)—Beethoven 2
Petite valse—Flirtation—Steck 3
Prelude—Wagner 3
Romance—Svendsen (violin solo and string accompaniment) 3
Serenata—Pierné 2
Wedding serenade—Tobani 2

METHODS AND INSTRUCTION BOOKS

Recommended for use by Band and Orchestra Pupils. Every pupil must have one instruction book.

		Approx. Cost
VIOLIN		
Hohmann, Practical Violin School, Books I and II	Ditson Ed., Nos. 71 and 72	$ .50
Wohlfahrt, Fifty Easy Melodious Studies, Op. 74, Books I and II.	Ditson Edition, Nos. 17 and 18	.75
Hrimaly, Scale Studies	Ditson Ed., No. 328	1.00
Dancla School of Transpositions—Op. 122	Schirmer	.75
Mazas, Op. 36, Book I	Ditson Ed., No. 317	.75
Bériot de, Book I for positions	Ditson Ed., No. 193	1.00
Kelley, First Lessons on the Violin	Ditson Ed., No. 29	1.00
Gruenberg, Scales and Chords, Books I and II	Ditson Ed., Nos. 123 and 124	1.00
VIOLA		
Campagnoli	Carl Fischer	1.00
Hofman—Op. 40, Book I	Carl Fischer	1.00
'CELLO		
Bornschein, First Lessons	Ditson Ed., No. 315	1.25
Kummer	White-Smith	1.25
Werner	Carl Fischer	1.25
Langey	Carl Fischer	1.00
Imperial	John Church	1.00
DOUBLE BASS		
Flockton	Oliver Ditson	2.00
Langey	Carl Fischer	1.00
Butler, H. J. New Progressive Method. Two Books each	Carl Fischer	1.25
FLUTE		
Langey	Carl Fischer	1.00
Popp-Sousmann 1. 24, cele. Studies No. 56	Carl Fischer	1.00
Universal	Carl Fischer	3.00
Rollinson	Oliver Ditson	1.00
CLARINET		
Lazarus (abridged)	Carl Fischer	1.00
Baermaun (2 Division)	Carl Fischer	1.00
Langey	Carl Fischer	1.00
Klosé (abridged)	Oliver Ditson	1.50
Rollinson	Oliver Ditson	1.00

		Approx. Cost
CORNET		
Mitchell—Public School Class Method	Oliver Ditson	$ .75
Clarke, Book I and II	Oliver Ditson	1.50
Arban (abridged)	Oliver Ditson	1.00
Langey	Carl Fischer	1.00
Eclipse	Carl Fischer	1.00
Rollinson	Oliver Ditson	1.00
TROMBONE		
Mitchell—Public School Method	Oliver Ditson	.75
Langey	Carl Fischer	1.00
Imperial	John Church	1.00
Eclipse	Carl Fischer	.50
Rollinson	Oliver Ditson	1.00
DRUMS		
Eclipse	Carl Fischer	.50
Langey	Carl Fischer	1.00
Rollinson	Oliver Ditson	1.00
TUBA		
Eclipse	Carl Fischer	.50
Langey	Carl Fischer	1.00
Rollinson	Oliver Ditson	1.00
OBOE		
Langey	Carl Fischer	1.00
BASSOON		
Langey	Carl Fischer	1.00
BARITONE		
Langey (Bass clef)	Carl Fischer	1.00
Rollinson	Oliver Ditson	1.00
Imperial	John Church	1.00
FRENCH HORN		
Langey	Carl Fischer	1.00
O. Franz (for advanced pupils)	Carl Fischer	1.50
PICCOLO		
Eclipse	Carl Fischer	.50
Langey	Carl Fischer	1.00
SAXOPHONE		
Rollinson	Oliver Ditson	1.00
Langey	Carl Fischer	1.00
Imperial	John Church	1.00
Ben Veriken	Carl Fischer	1.50

For Violin Classes—		Approx. Cost
Mitchell's Public School Class Method, Books I and II.....	Ditson Ed., Nos. 176 and 305	$1.00
Municipal Loose Leaf Method...	Carl Fischer 100 sheets	2.50
Zanger's Twelve Easy Violin Quartets.....	Carl Fischer	.50
F. Herman—Forty-five short pieces for three violins, 2 vols.	Carl Fischer each	.50

ORCHESTRA COLLECTIONS

Beginners' Orchestra Book.....	J. W. Jenkins & Sons
Advanced Orchestra Book.....	J. W. Jenkins & Sons
Champion Orchestra Book.....	J. W. Pepper
Imperial Orchestra Book.....	John Church
Beginners' Orchestra Book.....	Emil Ascher
Favorite Folio No. I and II.....	Sam Fox
Students' Orchestra Folio.....	John Church
Lyric Orchestra Book.....	John Church

BAND BOOKS

Beginners' Band Book.....	J. W. Jenkins & Sons
Educator Band Book.....	C. L. Barnhouse
Imperial Band Book.....	John Church
U. T. D. Band Book.....	John Church

ADDRESSES OF PUBLISHERS

Emil Ascher	1155 Broadway, New York
C. L. Barnhouse	Oskaloosa, Iowa
John Church & Co.	Cincinnati, Ohio
Oliver Ditson Company	178-9 Tremont St., Boston, Mass.
Carl Fischer	46 Cooper Square, New York
Sam Fox & Co.	Cleveland, Ohio
J. W. Jenkins & Sons Co.	Kansas City, Missouri
J. W. Pepper & Son	33rd & Walnut St., Phila., Pa.
G. Schirmer	3 E. 43rd St., New York
White-Smith Music Company	62 Stanhope St., Boston, Mass.

APPENDIX

Bonding of Instruments, Supplied by the School Department, That Are Loaned To Pupils

To Parents:

1. Bonds must be signed for instruments loaned to pupils.

2. The amount of the bond simply covers the cost of the instrument.

3. Should the instruments be damaged, student must pay for repair.

4. Instructors will examine instruments each month and report condition.

5. Should student leave school and return instrument in good condition, no charge will be made for its use.

6. Students to whom instruments are loaned must continue their special lessons. It is only just that the students be required to practice regularly and continue their lessons, if the school system supplies the instrument. If students do not continue their lessons and keep up regular practice, making reasonable progress, the privilege of recalling the instrument is reserved that it may be assigned to other students who are anxious to avail themselves of these special advantages.

Instruments furnished by the school system are for use in *school organizations only.* Any violation whatsoever of this rule immediately forfeits the further privilege of their use.

Recommendations concerning the purchase of new instruments will gladly be given to parents.

All instruments that are recommended have been tested and are quoted at special prices from the dealers to school students. It is not advisable to purchase expensive instruments until the pupils are sufficiently well advanced in their studies and have proved by their proficiency that their tastes and qualifications warrant such expenditure.

Bond for Band Instrument Furnished by Oakland School District

Know all Men by these Presents:

That we, the undersigned, are held and firmly bound unto OAKLAND SCHOOL DISTRICT of Alameda County, State of California, a public corporation, in the sum of ..... Dollars, Gold Coin of the United States of America, for the payment of which sum well and truly to be made to said School District, we, and each of us, bind ourselves, our heirs, executors and assigns, jointly and severally, firmly by these presents.

Sealed with our seals, and dated this ..... day of 192

The condition of the above obligation is such, that

WHEREAS, said Oakland School District of Alameda County, State of California, has supplied to ..... a certain musical instrum nt, to-wit: ..... (Number), ... of the value of ..... Dollars, for use in ..... School Band in said district, with the privilege of taking said musical instrument home for the purpose of practicing thereon;

NOW, THEREFORE, if the said ..... shall return said instrument, on demand, to said School District in as good condition as when received, less reasonable wear and tear, then this obligation shall become null and void; otherwise to remain in full force and effect.

(Pupil) .....
who resides at .....
(Parent) .....
who resides at .....
(Bondsman) .....
who resides at .....

(*The name of at least one of the signers of the above bond must appear upon the Assessment Roll of the City of Oakland for the current fiscal year, for property assessed in his or in her name*).

Conditions Governing Pupils Who Receive Free Instrumental Instruction

1. Pupils must possess and use an instruction book.
2. Pupils must continue lessons with the school instructor for the term.
3. Pupils must practice not less than one-half hour a day.
4. Pupils must play with the school organization.
5. Pupils must participate in all functions in which the schools are represented.
6. Pupils must make as consistent progress in their music as in all other studies.
7. Pupils must keep the instruments in good condition and repair, *i.e.*, clean, polished, slides loose and oiled.
8. Pupils must return the instrument in good condition to the principal of the school or the music instructor before graduation.
9. Under no conditions are pupils permitted to use school instruments in outside organization.

Failure or neglect to meet these requirements forfeits not only the privilege of free instruction, but the right to membership in the school organization; and further obligates the surrender of the instrument as well.

To the Parents:

In order that satisfactory results may be obtained in instrumental instruction, your co-operation is requested.

Regular practice, like regular study, is necessary for progress. Only one-half hour of practice

a day is required by the instructors. If you insist that practice be done every day at the same time, you will materially assist in establishing the habit of practice. Moreover, you are capable of estimating the kind of practice that is being done, and if you require steady work thoughtfully done, the results will be satisfactory both to you and to the instructor.

Visit the school; confer with the instructor; hear the lessons; see how other pupils work; ask for the teacher's criticism of the work your child is doing, thus, your co-operation and interest will assure the success of our efforts.

A report card will be sent to you each week. Kindly state the number of minutes of practice done each day. Sign this card and return to the instructor.

INSTRUMENTAL INSTRUCTION

PRACTICE REPORT CARD

_____ 19___

Name_____ Instrument_____ School_____

(Record minutes of practice for each day, sign and return to Instructor)

	MON.	TUES.	WED.	THURS.	FRI.	PARENT'S SIGNATURE
1st Wk. Date						
2nd Wk. Date						
3rd Wk. Date						
4th Wk. Date						

_____

Instructor

LIST OF BOOKS SUGGESTED FOR STUDY

1. INSTRUMENTATION — Prout
   Oliver Ditson Company, Boston $1.00
2. INSTRUMENTATION — Gaston Borch
   Boston Music Co., Boston 1.00
3. INSTRUMENTATION — Kling
   Carl Fischer, New York 2.00
4. CONDUCTING, ESSENTIALS OF — Karl W. Gherkens
   Oliver Ditson Company, Boston 1.00
5. ORCHESTRAL INSTRUMENTS AND THEIR USE — Daniel G. Mason
   Novello, New York 1.00
6. WIND BAND — Clappé
   Carl Fischer, New York 1.75
7. AMATEUR BAND GUIDE — Goldman
   Carl Fischer, New York 1.50
8. HOW TO ORGANIZE AND CONDUCT THE SCHOOL OR COMMUNITY BAND AND ORCHESTRA — Cogswell
   J. W. Pepper & Son, Philadelphia 1.00
9. BAND ASSISTANT — Laurendeau
   Oliver Ditson Company, Boston ..... .75
10. DEVELOPMENT OF MODERN SCHOOL ORCHESTRA — L. M. Gordon
    Willis Music Co., Cincinnati, Ohio 1.25
11. MISTAKES AND DISPUTED POINTS IN MUSIC AND MUSIC TEACHING — Louis C. Elson
    Theo. Presser, Philadelphia 1.50
12. ELSON'S MUSIC DICTIONARY — Louis C. Elson
    Oliver Ditson Company, Boston 1.00
13. CHORAL TECHNIQUE — Coward
    H. W. Gray Co., New York 2.00
14. OUTLINES OF MUSIC HISTORY — Clarence G. Hamilton
    Oliver Ditson Company, Boston 1.50
15. HOW TO WRITE MUSIC — Clement A. Harris
    H. W. Gray & Co., New York ..... .75
16. VICTOR BOOK—INSTRUMENTS OF THE ORCHESTRA WITH CHARTS
    Victor Talking Machine Company, Camden, N. J. ..... Set 5.00
17. INSTRUMENTS OF THE MODERN SYMPHONY ORCHESTRA ..... Arthur Johnstone
    Carl Fischer, New York ..... .50
18. GRADE SCHOOL MUSIC TEACHING — T. P. Giddings
    C. H. Congdon, 200 Fifth Ave., New York 1.25
19. THE ORCHESTRA — Henderson
    The Mentor—February 15, 1917 ..... .20
    The Mentor Association, Inc., New York
20. THE ORCHESTRA LEADER'S GUIDE — Mackie-Beyer
    J. W. Pepper & Son, Philadelphia 1.00
21. THE BAND LEADER'S GUIDE — Mackie-Beyer
    J. W. Pepper & Son, Philadelphia 1.00

22. CUMULATIVE HARMONY — Wm. J. McCoy
Ginn & Co., Boston $1.50
23. KEY BOARD TRAINING IN HARMONY (Part I and II) — Arthur E. Heacox
Arthur P. Schmidt, Boston 1.00
24. MUSIC APPRECIATION, BASED ON METHODS OF LITERARY CRITICISM — Clarence G. Hamilton
Oliver Ditson Company, Boston 1.75
25. HOW TO LISTEN TO MUSIC — H. E. Krehbiel
Chas. Scribner's Sons 1.50
26. THE ORCHESTRA AND ORCHESTRAL MUSIC — W. J. Henderson,
Chas. Scribner's Sons 1.25
27. ORCHESTRAL INSTRUMENTS AND THEIR USE — Arthur Elson
L. C. Page, Boston 1.50
28. SOUND AND ITS RELATION TO MUSIC — Clarence G. Hamilton
Oliver Ditson Company, Boston 1.25

LIBRARY PLAN

The instrumental music of the Oakland School Department is in a circulating library. All music is placed in folders marked, "Property of the Board of Education." On the inside of each cover is pasted an inventory slip of all the parts therein contained.

When the music is issued, the instructor signs a "loan slip" with the names of the selections borrowed and the date on which they were taken out, and deposits this in the "loan box."

When the music is returned, the "loan slip" is destroyed, and the music placed in its box, if it is complete. If parts are missing the selection is placed with the "imperfect" group so that the missing parts may be replaced.

Instructors are held responsible for parts that are lost out of single selections, but folios and books that are worn out are replaced by the School System.

Besides the inventory slips, a complete list of all music is tabulated giving publisher, title, kind of

selection, for band or for orchestra, and the number of copies.

Another separate list is kept of all the selections for orchestra only, and second list for band, as well as an order-record which duplicates the original order, giving number of parts, date ordered and received.

INVENTORY SLIPS

Band Parts

Solo B-flat Cornet
1st B-flat Cornet
2nd and 3rd B-flat Cornets
E-flat Cornet
1st and 2nd E-flat Altos
3rd and 4th E-flat Altos
1st and 2nd Trombone (or Tenors) treble clef
1st and 2nd Trombone (or Tenors) bass clef
3rd Trombone (or B-flat Bass) treble clef
3rd Trombone (or B-flat Bass) bass clef
Baritone, treble clef
Baritone, bass clef
Basses (E-flat)
Drums
Piccolo
E-flat Clarinet
Solo B-flat Clarinet
1st B-flat Clarinet
2nd and 3rd B-flat Clarinets
Oboe
Bassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Orchestra Parts

Piano
Solo Violin
1st Violin
2nd Violin
3rd Violin
Viola
'Cello
Bass
1st Flute
2nd Flute
1st Clarinet
2nd Clarinet
1st Cornet
2nd Cornet
Trombone, T. C.
1st Trombone, B. C.
2nd Trombone, B. C.
3rd Trombone, B. C.
1st Horn
2nd Horn
3rd and 4th Horns
Oboe
Bassoon
Tuba
Drums
Tympani
Organ

MARKERS FOR MUSIC FOLDERS

Leader
1st Violin
2nd Violin
Viola
'Cello
Bass
Flute
1st Clarinet
2nd Clarinet
1st Cornet
2nd Cornet
Horns
Trombone
Drums
Oboe
Bassoon
Piano
Tuba
Solo B-flat Cornet
1st B-flat Cornet
2nd and 3rd B-flat Cornet
1st and 2nd E-flat Altos
3rd and 4th E-flat Altos
1st-2d Tromb. B. C.
3rd Trombone B. C.
Baritone T. C.
Baritone B. C.
Tuba
Drums
Piccolo
E-flat Clarinet
Solo B-flat Clarinet
1st B-flat Clarinet
2nd and 3rd B-flat Clarinets
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

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